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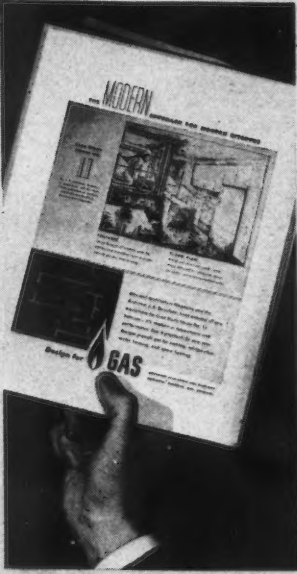
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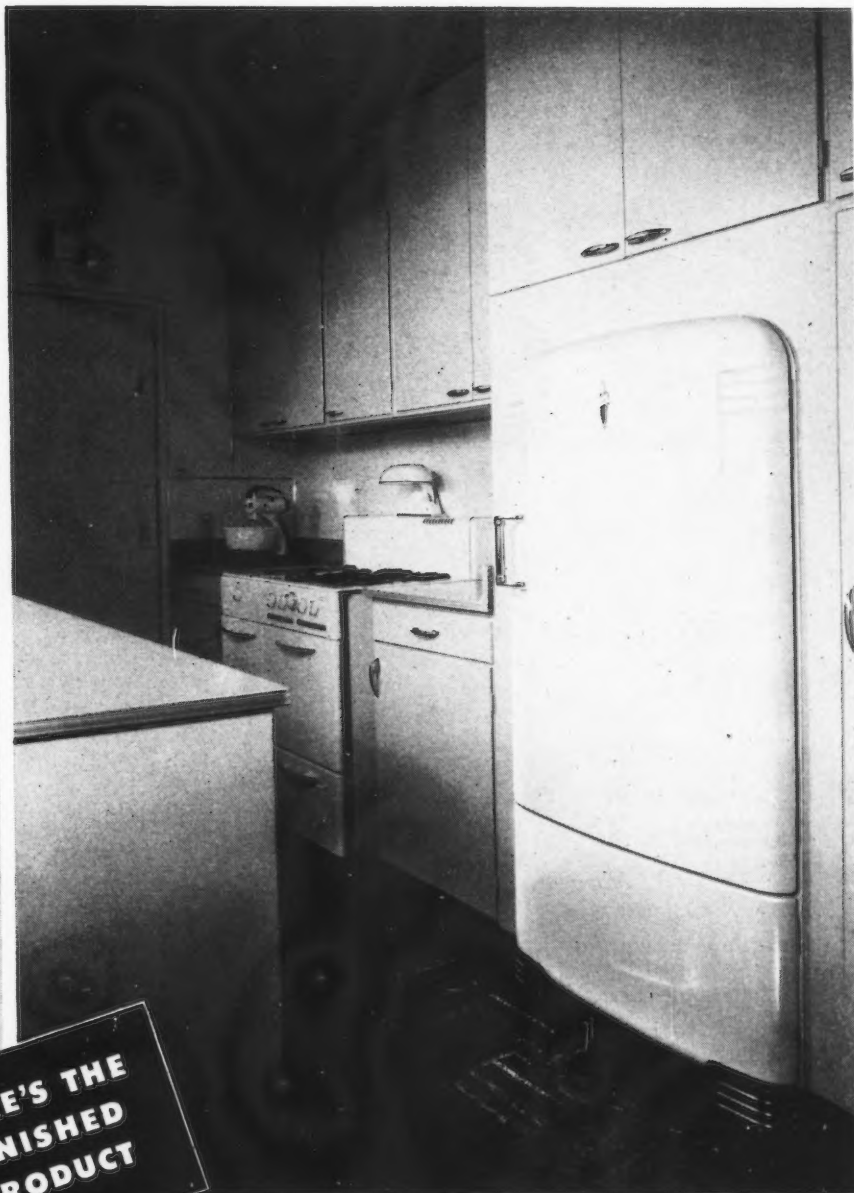






**REMEMBER
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These plans for the all-gas modern kitchen of Case Study House No. 11 appeared in the April, '46 issue of Arts and Architecture. Among its features the plans promised a large window area...step-saving work space...and ant-proof revolving cooler.



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ART

A LETTER TO LEON SAULTER

Dear Leon:

The announcement of your sculpture show at the American Contemporary Gallery has just reached me. I'm sorry not to be in Los Angeles to see it. How long has it been now since your previous exhibit when I saw the beginnings of your break-through into abstraction? You were experimenting with a new medium—plaster on wire—to accompany a concept of sculptural form which was new to you. Those plaster "accretions" raised a question: what will you do with such a departure; where will you go? The reproductions in the brochure provide a partial answer. In the intervening period you have taken up stone again. It is interesting to see how you have applied your space-form discoveries evolved through the building up or application of one material to the quite different problem of cutting another.

In making the translation (and transition) you seem to have managed quite well to eliminate the brittle restlessness characteristic of the plaster, maintaining the quality of the stone rather than, as is so often done, imposing the nature of one material onto the surface of another. On the other hand I am wondering if the use of stone has not tended to act at times as a restraint which has taken you back to a much earlier period (pre-plaster, shall we call it?)—or perhaps to more orthodox outside influences. Not seeing the exhibit itself, I am merely raising the question. Where you are most successful, it seems to me, is when you become most non-objective, such as in the pieces reproduced on the cover and title page of your booklet and on the page entitled "space."

However, what impresses me most, and which is far more important than what you have so far accomplished, is the fact that you haven't stopped moving; you haven't stopped searching; you haven't stopped experimenting. Of all the people who are making art today there is only a handful who are not content to go on repeating their first achievement over and over again. Not only does your work place you among this small company; you have indicated you are aware that this is the artist's function. You speak of direction, growth, and development—about art, about the artist, and about the observer. I presume you know, however, that the more you value these attributes the more you will isolate yourself from "the world of art." Maybe you'll never have a "career" as an artist; maybe you'll never be seen on Fifty-Seventh Street; maybe your work will never be used to advertise a soft drink or a brand of tobacco! If you insist too much on such things as development (which is only possible through experiment) you'll frighten the buyers and you're sure to irritate the critics!

Don't be misled by the "successes" of a Picasso, for instance. He's one of those exceptions that prove the rule. Even those who grudgingly admit he's a force with which to be reckoned suspect he's a kind of charlatan. He will not easily be forgiven for "never staying put." There's always the fear that he's playing tricks; or that he has no stability, no convictions. Just the other day I read a piece in an art magazine about a collector of Nineteenth and early Twentieth Century art who can't "take" a Picasso later than his Classical period! No doubt it's possible to like a Picasso if it looks enough like something else with which one is familiar, but that's a different thing than understanding what Picasso is really about. Isn't it sad how the revolutionary art of the past hundred years—and what a revolutionary period it has been—is bought up like antique furniture and used for about the same purpose? A clever interior decorator can find just the right color drapes, just the proper upholstery, to match the colors of a Van Gogh, for instance, so that one need hardly notice that the painting is by an artist who was in revolt against the world in which he lived!

Another thing you're sure to find yourself up against if you insist on experimenting is the charge that no one can understand what you are doing. Remember that the minute you leave off making nice replicas of nice people—or whatever it is that is comfortable and familiar (or fashionable)—you are threatening the very foundation of our culture! You are asking people to think for themselves! You say: "A work of art is never finished. The most it can be . . . is a directional achievement." To understand the import of this, one has to understand more than what is in a particular painting or piece

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arts & architecture

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We cover the months of October and November in this single issue in an attempt to adjust publication schedules which were so completely disrupted by the war years. Problems of production and materials are on the way to what we hope is a solution that can bring everything together at the same time. We are now able to set a procedure that will have us off the presses with more predictable regularity. May we thank our many readers and advertisers for their patience and forbearance. The Editor.

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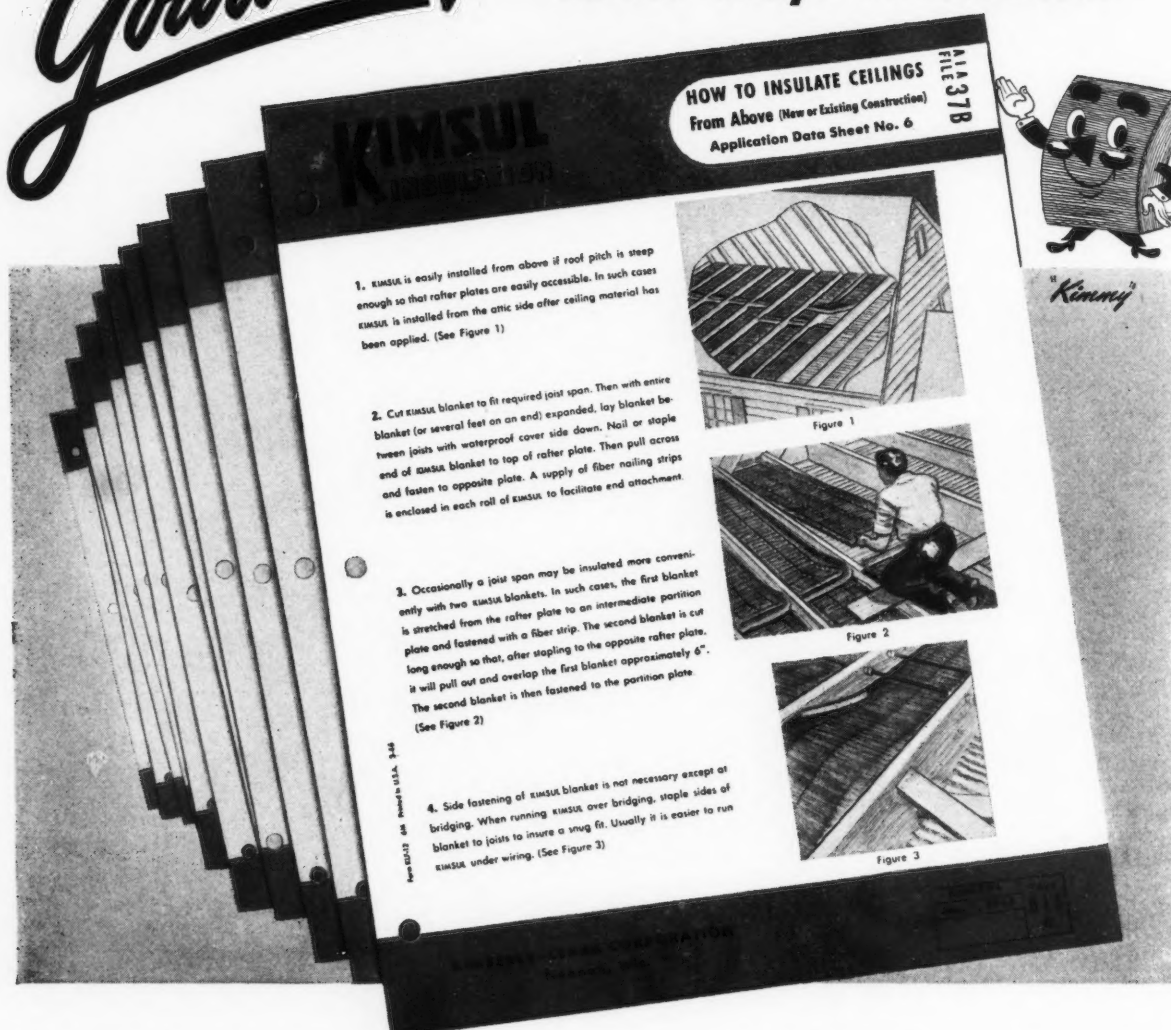
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ARTS AND ARCHITECTURE is published by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Price mailed to any address in United States, Mexico, or Cuba, \$5.00 a year; to Canada and foreign countries, \$7.50 a year; single copies, 50 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should be sent with unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. In ordering a change, give both new and old address.

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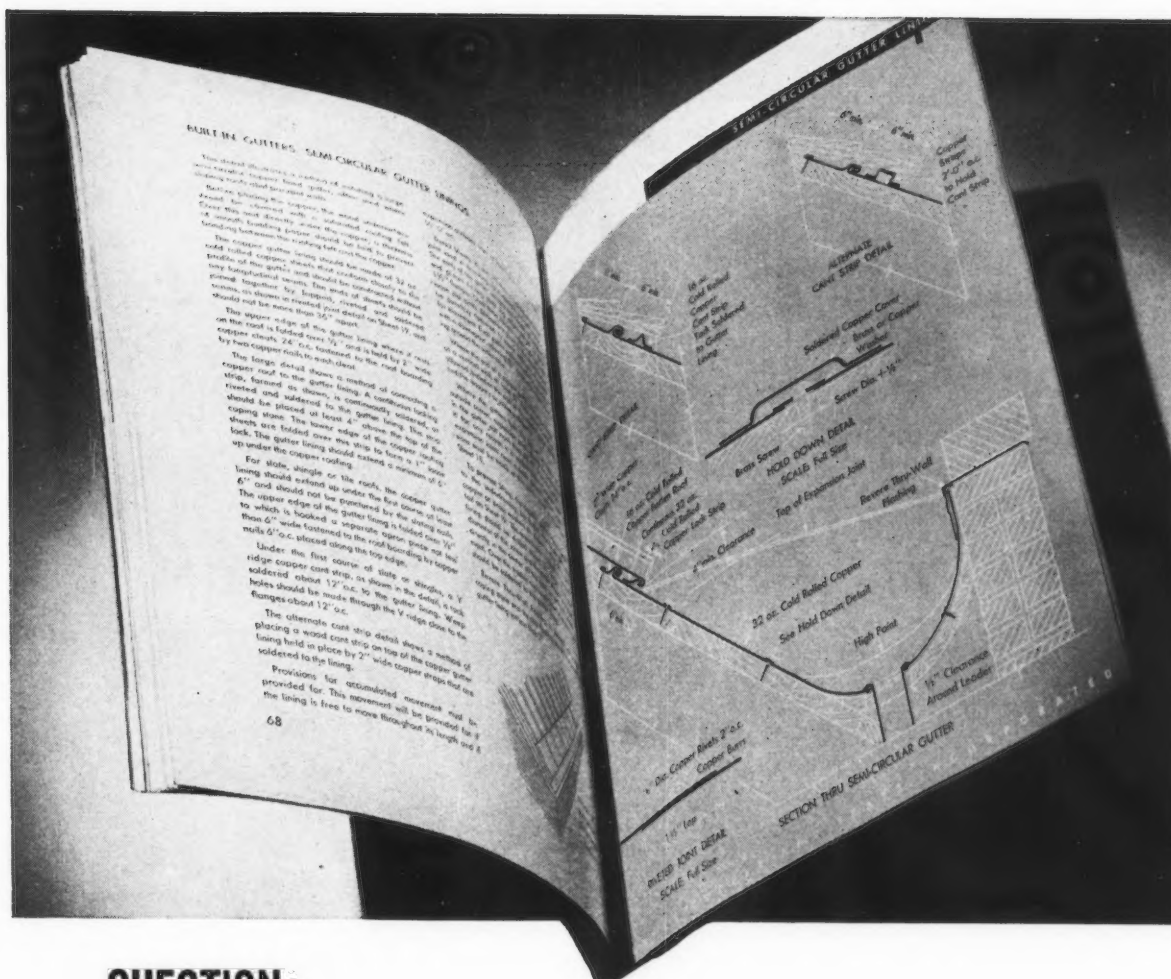
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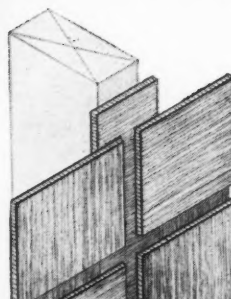
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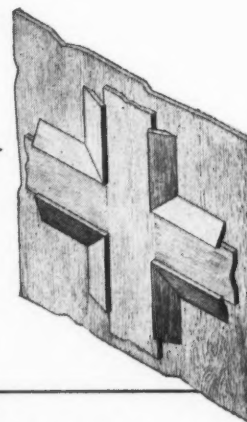
This booklet also contains suggestions for finishing, furring, installing corners, erecting walls and ceiling panels, together with numerous photographs of modern Weldwood interiors. Send for your free copy of this booklet today.

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Detail of Stile and Rail panel effect. (These suggestions are but two of many shown in the Weldwood Application Booklet.)



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BOOKS

AN AMERICAN DILEMMA: *The Negro Problem and Modern Democracy* by Gunnar Myrdal with the assistance of Richard Sterner and Arnold Rose, in 2 vols., Harper & Brothers Publishers, New York, 1944.

During 1937 the Carnegie Foundation invited Dr. Gunnar Myrdal, a young professor at the University of Sweden, a social economist, economic adviser to the Swedish government, and a member of the Swedish Senate, to come to the United States for the purpose of making a general study of the Negro in America. The study had been proposed by Newton D. Baker, whose experiences as Mayor of Cleveland and as Secretary of War, in addition to his Southern heritage, had brought him into direct contact with the growing Negro population in Northern cities as well as with the problems arising out of the presence of the Negro element in our population.

It was decided that a study which must be at once so intricate and so dispassionate could be most effectively carried out under the direction of a foreigner, preferably from a country which itself contains no serious race problems. For this reason Dr. Myrdal was selected. Associated with him as advisers and assistants were a number of American economic and racial experts, Negro, Jewish, and white. The three words are in themselves a definition of the problem, since—although America contains many localized patterns of racial and a rather vaguer national pattern of religious discrimination—the deepest lines of social, economic, moralistic, and legal discrimination are drawn between these three groups, in which the whites form an overbearing brute majority, the Jews a critical and provokingly intelligent minority, as often attacking as on the defensive, and the Negroes an almost completely helpless, visibly marked and segregated, subdued mass.

The work was interrupted by Dr. Myrdal's return to Sweden at the start of the war. During this period several of the studies prepared by his associates were completed and published. Dr. Myrdal returned to the United States in March 1941 and began the writing of this book. *An American Dilemma* is the latest of a small shelf of masterly studies of this country which have been written by foreigners. It is at least the equal in dignity, in accuracy, in breadth and pregnancy of vision, and in personal friendliness of the works of De Tocqueville and Lord Bryce. Dr. Myrdal's summing up is a fair measure not only of his attitude but of his pages: "If this book gives a more complete record than is up to now available of American shortcomings in this field [the Negro problem], I hope, however, that it also accounts more completely for the mutability in relations, the hope for great improvement in the near future, and, particularly, the dominant role of ideals in the social dynamics of America. When looking back over the long manuscript, one main conclusion is this: that not since Reconstruction has there been more reason to anticipate fundamental changes in American race relations, changes which will involve a development toward the American ideals."

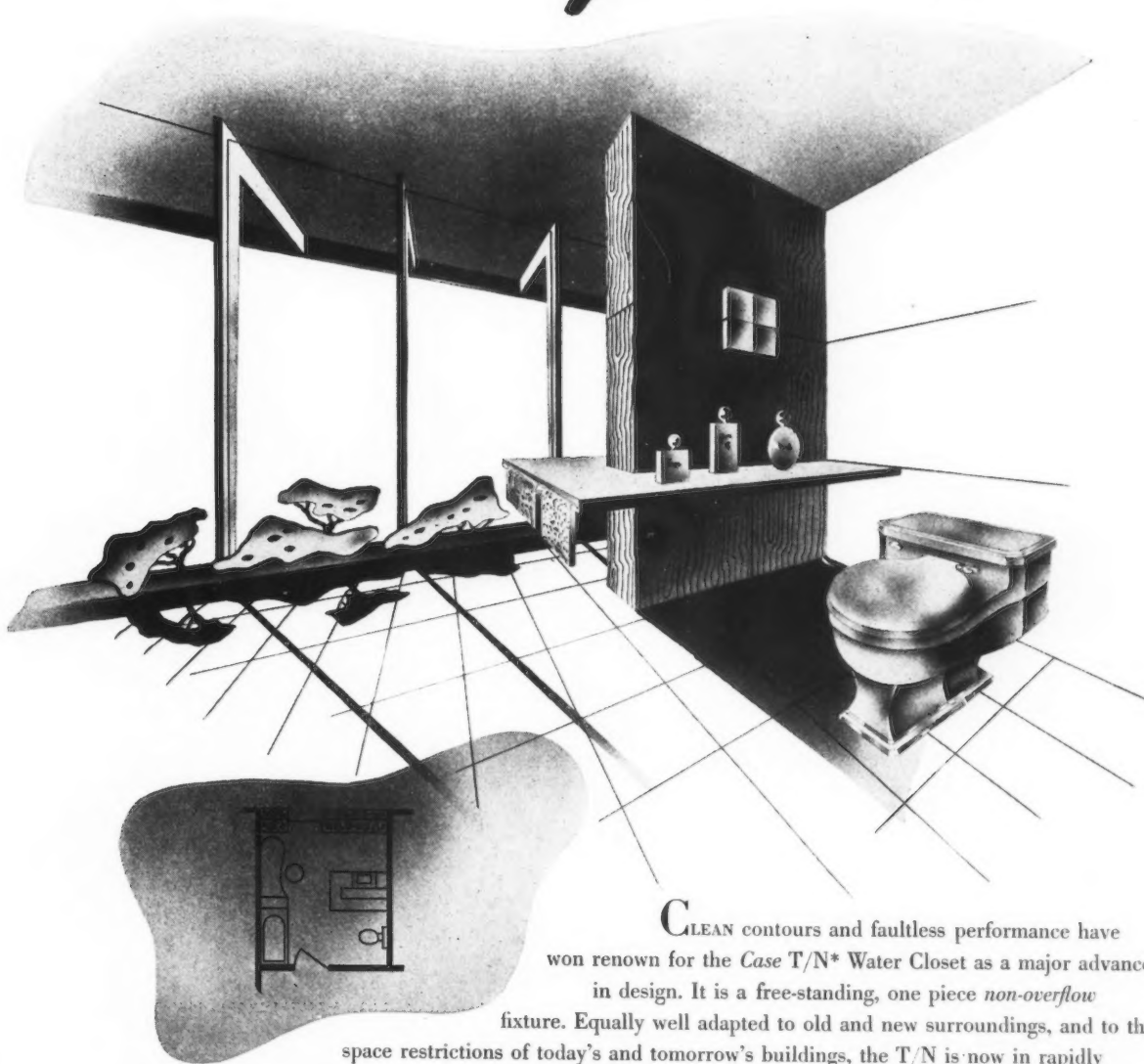
The study begins with a disturbingly intimate and flattering examination of American ideals and the American conscience, the social and political *ethos*, which Dr. Myrdal calls the "American Creed." Every American should read these words in humbleness: "America, compared to every other country in Western civilization, large or small, has the most explicitly expressed system of general ideals in reference to human interrelations. This body of ideals is more widely understood and appreciated than similar ideals anywhere else. . . . To be sure, the political creed of America is not very satisfactorily effectuated in actual social life. But as a principle which *ought to rule*, the Creed has been made conscious to everyone in American society." Dr. Myrdal then evaluates the bitterness and violence of our racial feelings as not merely a national but even more a personal awareness in the individual American conscience of the tragic disparity between our spiritual *ethos* and our common practice. A man hates most whatever causes him to be uneasy in his conscience.

Having struck at once to the root of the problem, Dr. Myrdal then commences a survey in extraordinary detail of the place and problem of the Negro in every relation with American life. He examines the social, the economic, the political factors both small and large, the

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ART

continued from page 4

of sculpture—one has to know something of the nature of life itself. (Life is never finished—death is an episode of living.) The trouble with most art today is that it is finished—it's *dead*.

One of the things which has made the whole subject of art so distorted in our time is the emphasis placed upon art as an article of manufacture—something made by hand by members of one class of professionals (or specialists) for "consumption" by members of another special class (those who have the purchasing power). If you're going to be a successful business man—or artist—you've got to produce what the customer wants. There is, of course, some difference of opinion on just what the customer does want, or "will go for." It is assumed, for instance, by those hostile to "modern" art that only psychopaths could possibly buy it; or multimillionaires who are "the enemies of the people"—as if most of the art sold in the world today, whether old hat or *avant garde*, were not bought by this minority upper bracket group! The conservatives of one camp shooting poisoned arrows at the conservatives of another camp! It is not *who* own private art collections, but the fact that we operate in acceptance of the whole idea of collecting—buying and selling art. The public museum is but another version of the same thing. Funds collected in taxes (sometimes augmented by donations) take the place of the private bank account, so that the poor can look at collectively and in public what the rich can have individually and in private.

The making of art is one thing, the using of it another. Both are related to something larger than either. And it is how we see the nature of things which determines the place art has in our existence. Where do we place emphasis? On the externals or the internals—the tangibles or the intangibles? You speak of direction. There is no substance here, but there is important reality. Yet how circumscribed has become the general conception of reality—an observation of the senses—so that when one ventures to find a greater Reality he is accused of not being "realistic!" Do not forget that an abstraction is incomprehensible to these "realistic" thinkers—which means, of course, that art is incomprehensible. Art is but a form of knowledge operative on a different level than knowledge derived from provable facts. But you no doubt know, having come this far, that your audience will be limited. As an artist you will regret that it is so. You may even regret that you are not living at a time when art more truly functioned in the lives of the people. (To find such a time one must go back at least to the Middle Ages in our own Western culture, although among so-called primitive peoples it would be discoverable much more recently.) Be this as it may, your responsibility is no less now than it would be anywhere or at any time—responsibility to yourself and to your work. There is nothing else. To be sure, art to function in a normal way requires more than the integrity of the one who makes it—not just an audience, not the collector, but *participants*. And the artist alone cannot bring this about.

America is still without an art of her own, not because as a nation she is "too young," but because she has emerged in a time of the world's history when materialism has been in the ascendancy. That is why we have art collections but so little art. If we had art—*really* had it—we wouldn't have the kind of poverty, exploitation, ugliness and general chaos with which we have lived for so long. Europe is no different. It is folly to return to the old centers—Paris, Rome, London—in expectation of "business as usual" now that the bombing has stopped. Art is not in a place; it is inside men. But the meaning of this, like the meaning of reality, has become obscured. Art has become the private language of the artist.

"The artist's individual development," as you have put it, "demands new form." In the sense that the established form is a crystalized or dead form; in the sense that the established forms of today are for the most part meaningless because they so seldom touch the vital essence of things, you are right in rejecting them. On the other hand there is a traditional aspect of form (and of content) toward which the artist may move and through which he may avoid the prevailing danger of becoming too "personalized" in his statements. In a way no artist is original, nor should he strive to be. That thing which makes some art timeless is the common denominator of all art. The more you can inject those elements which touch the inner core of man's spirit the more assured you may be that you have achieved

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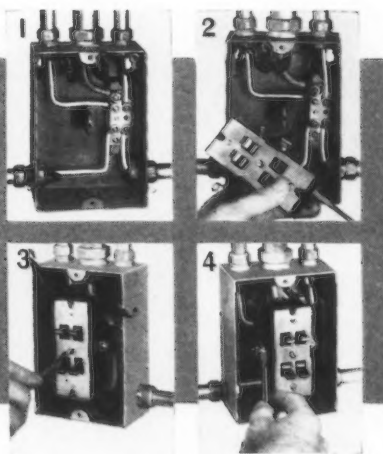
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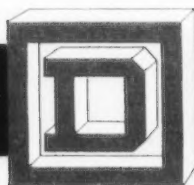
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ART

continued from page 12

your own development. Development is an experience possible to all men. The artist's greatest role is to provide a means to instrument it. If in times such as the present this cannot be accomplished collectively it is still possible to achieve it individually.

In closing I should like to quote a passage from Cyril Connolly's little book, *The Unquiet Grave*, which, though he is speaking of literature rather than painting and sculpture, seems equally applicable to all the arts:

"The supreme liberty is liberty from the body, the last freedom is freedom from time; the true work of art is the one which the seventh wave of genius throws up the beach where the under-tow of time cannot drag it back. When all the motives that lead artists to create have fallen away, and the satisfactions of their vanity and their play instinct been exhausted, there remains the desire to construct that which has its own order, in a protest against the chaos to which all else appears condemned. While thought exists, words are alive and literature becomes an escape, not from, but into living."

While thought exists, "movement, form, space, textures, color" are alive and art becomes an escape, not from, but into living. . . . Thought; experiment; development; and ever greater understanding—may you continue to find them.

Yours,

GRACE CLEMENTS

SAN FRANCISCO NOTES

Two of the most entertaining exhibitions in San Francisco during the month of September were based on style, an unflinching bait for public interest. One was the Theatre de la Mode at the De Young Museum, labeled a fantasy of art and fashion; "an exhibition presenting on delicate wire mannequins the creations of top-flight Paris designers of clothes, hats, shoes, accessories, jewelry, and hair styles." The settings were by leading French scene designers, painters, and sculptors, and a poet-artist, Jean Cocteau.

The 200 tiny figures were exquisite ambassadors—or ambassador-esses—of the art and industry of the Paris haut couture, complete and perfect from coiffure to shoe sole (platform). Famous Parisian jewelers created costume pieces for these mannequins of real gems, valued, if you are interested, at over two million dollars. Hair stylists dressed their hair. This was a careful presentation of Paris styles as the designers would like to have them, if conditions permitted, and a reminder of Parisian supremacy in this field.

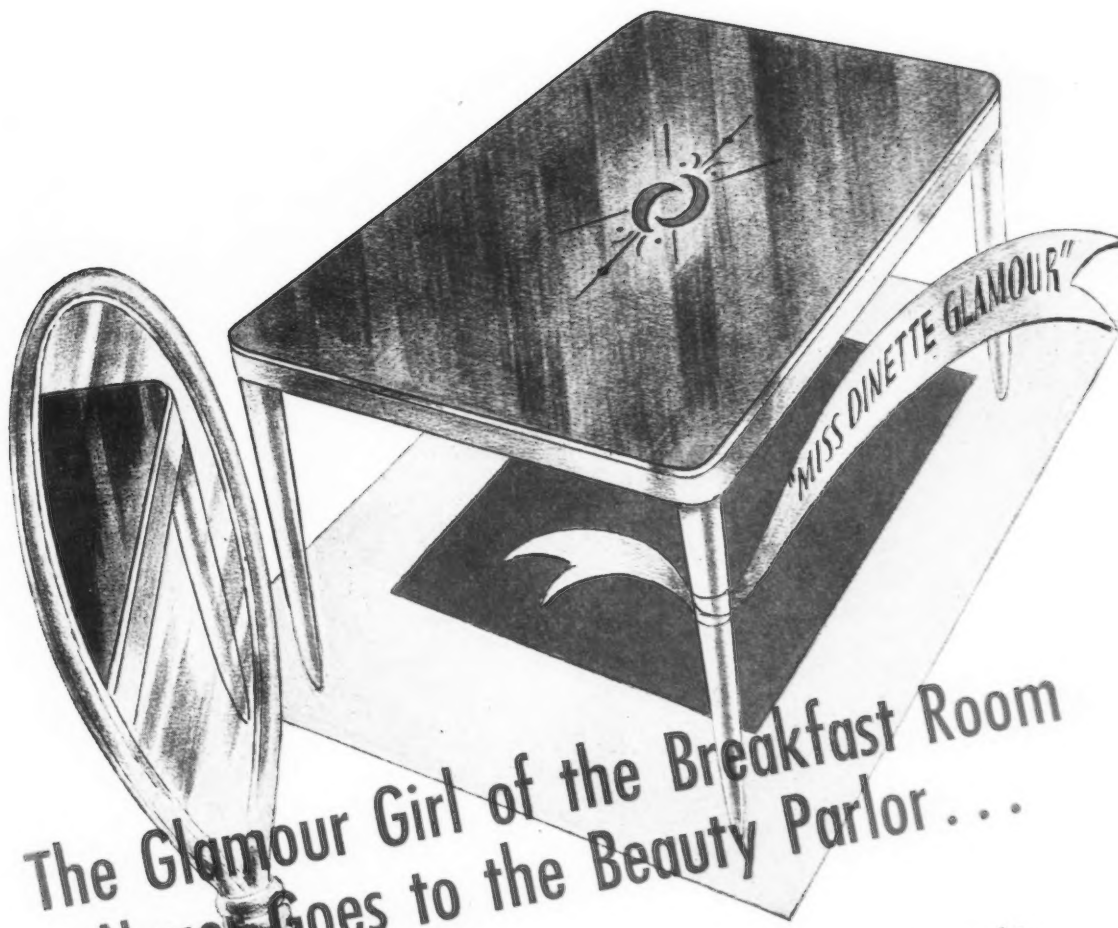
Another bid for the favorable attention of the buying public was the exhibition of Art-for-Rent at the San Francisco Museum. The renting of painting and sculpture is an idea which has been tried often before in the bay region, usually with poor results. This time some of the top decorators and shops in San Francisco set up carefully-designed, smart interiors in alcoves in the Museum to display some of the possibilities of using contemporary pictures in modern rooms, with drapes, furniture, rugs, and bibelots of distinction. Nurserymen and landscape architects arranged sculpture in flattering and credible plant and garden settings.

The results were a land-office business in rentals to Museum and Art Association members, the only eligibles, and a great deal of public interest.

This seems to be get-your-wares-before-the-public month in San Francisco galleries. Even the San Francisco Art Commission, egged on by a group of artists who in turn were exploded into action by Beniamino Bufano, is presenting a show at the Civic Center from October 17 to 20, inclusive, open without jury to artists of the bay region, complete with Art in Action sections, open air booths, and artists presenting their own wares in the fashion of previous open air art shows held here. It is hoped that this will become an important annual affair.

A quiet, unballyhoosed but beautiful exhibition is George Harris' Ten Years of Work, at the San Francisco Museum. Harris is one of San Francisco's best abstract painters. In this show is seen the quiet growth in one direction which was so impressive in the recent show of Charles Howard's work, and again it is interesting to see in the

continued on page 16



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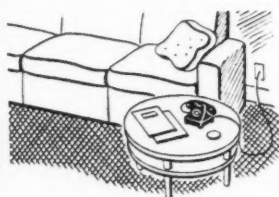
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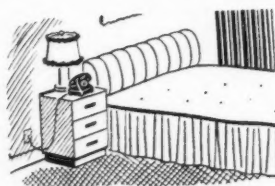


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ART

continued from page 14

things done at the beginning of the abstract period the same emotional motivation which carries through the abstractions—in this case not the eroticism of Howard, but a certain tenderness and depth of perception, as in the blue gouache of a girl's seated figure, and the beautiful wash drawing of men playing chess. There are lithographs of Mexican women at a shrine and other Mexican themes, much more abstract, sharing the same slow intense rhythm, as do the later purely abstract oils, the tapestry designs, the stained glass murals. Ten years of work have been a steady progression toward the expression of emotional intensity through abstraction.

Color etchings by Stanley Hayter seem to be experimental rather than emotionally motivated. Hayter is one of the leaders of experiment in what might be called three dimensional etching. These prints are from different states of the same plate, combining areas of what appears to be aquatint, bitten lines, and small areas gouged out of the plate to reproduce white embossing on the print.

Paintings by Hans Hofmann, who uses swirls and blobs of color, and a large exhibition of oils by Jean Helion, who paints large, rather posterish figures in blues, blacks and white, with patches of orange or other warm color as accent, are also at the Museum. So are a collection of paintings by Haitian artists, mostly self taught, who have been working under the direction of De Witt Peters. These have the charm of primitives, some of them very competent primitives, with subjects usually native scenes, Haitian gods, or still lifes of fruit and flowers.

Jacques Schnier, Jacques Falcou, Ruth Armer, Erle Loran and Emmy Lou Packard are exhibiting at the City of Paris Gallery. Jacques Schnier's recent work seems freer and less bound by the conventions he has set for himself than his earlier things. There are several fine portrait heads, somewhat reminiscent of Roman portraiture, especially one of Mrs. Herbert Walker, in bronze, and one called Bret in oxidized silver on terra cotta. Metals seem particularly right for the polished forms of this artist's work. There are also several bas-reliefs in wood, a figure of a woman, and a small group called Jonah Feeds the Whale. This departs from Schnier's usual style in that it is composed on a more open plan than most of his things, with space between Jonah, who is perched in the whale's mouth, and his cetacean.

Erle Loran shows landscapes in oil and watercolor; Ruth Armer, landscapes, people, and abstractions, in various media, including some vigorous monotypes. Jacques Falcou, here in connection with the Paris show, has on exhibit some charming small landscapes, portraits, and still lifes in simple, grayed colors, and a number of pen and ink sketches.

Emmy Lou Packard shows decorative screens made of transparent plastic and colored rice paper, some, as in Beach Carnival, gay impressions of local scenes, some abstractions.

At the Labaudt Gallery there is a fine exhibition of oils by Yun Gee. Chinese American artist who has worked extensively in San Francisco, New York, and Paris. Most of these are from his Paris period. Interesting also is a sensitive portrait of Yun by Lebaudt, done when Yun was starting his career in San Francisco.—DOROTHY PUCCINELLI CRAVATH.



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MUSIC

MODERN MUSIC, A Quarterly Review Published by The League of Composers, Summer 1946, Volume XXIII—Number 3.

The quarterly magazine *Modern Music*, edited by Minna Lederman with the support, encouragement, and literary assistance of a number of critical composers and musicians, is undoubtedly of major importance in the dissemination of news and technical information about contemporary undertakings in the art of music. For many years its chief articles have been a principal source of knowledge concerning the development of twentieth century musical speech. One may well agree with Virgil Thomson's statement that "Its files contain . . . a completer exposition of music in our century than is available elsewhere in any language." In earlier years a great proportion of its space was devoted to musical activities in Europe. Nowadays, for reasons which perhaps seem more reasonable in New York, it has confined its studies almost entirely to the eastern coast of the United States. In conversation not long ago with two prominent musicians from Mexico I showed them a copy of *Modern Music* and was shocked to be told that they had never heard of it.

The current issue opens with an authoritative article, *Stravinsky in 1946*, by Ingolf Dahl, an expository rather than a critical discussion, with illuminating musical examples, of the *Symphony in Three Movements*, written last year and first performed in New York during the Philharmonic-Symphony winter season. Otto Klemperer will feature it on his next program with the Los Angeles Philharmonic. A close companion of Stravinsky during recent years, Ingolf Dahl assisted in the orchestration of the *Scenes de Ballet*. A somewhat melodious section of the preface to his detailed analysis of this symphony was quoted over the Columbia Broadcasting System at the time of the first performance. Ingolf Dahl and Stravinsky both live in Los Angeles.

The second article *On Quotation* by Lou Harrison, who was born and has spent most of his exceptionally creative life on the west coast, discusses a "particular attitude of reflective discourse" in the work of several twentieth century composers: "a new attitude towards quoted material taken from life." In the music of Mahler, Ives, and several of the more important neo-classicists, he writes, "the quoted portion is never 'developed' (in the Beethoven sense). . . . It is simply revealed in the music." The tune or section is used in the same manner as a character on the stage. "It is made to stand forth, to represent a special, active, and, as much as possible, objective personality in the drama." This is an acute observation, true in general application, though it will not bear detailed analysis. In the *Concord Sonata* by Charles Ives, for instance, the well-known thematic fragment from the first movement of Beethoven's *Fifth Symphony* is continuously elaborated and developed, both in the manner of Beethoven and also in a strophic, song-like form. It is both concealed and embroidered, though it is also many times "simply revealed in the music." Several of the song and hymn quotations in the Hawthorne movement are also elaborately although not extensively developed. In the second movement of the *First Violin Sonata* the melody of *The Old Oaken Bucket* is used in augmentation through a richly figured texture in a manner familiar to the clavecinists.

Lou Harrison, whose name received national publicity last spring when he conducted the first performance of the *Third Symphony* by Ives, is a decisive critic, who writes for *The New York Herald Tribune* as well as for *Modern Music*. Like most of the other critics who try to cover a great number and variety of performances of contemporary music within cramping limitations of space, Lou Harrison must rely on two sentences and a volley of adjectives to do the work of at least a paragraph. He has a gift for this sort of fine discrimination and can award praise or cut a man to size more accurately in fewer words than, I think, any other critic in the business. "A new *Concertino* for oboe, horn, and strings . . . solemn, respectable, and vague in the Roy Harris way. . . . It derives from Harris not only in its harmony and texture but in its praiseworthy attempt to write nobly, entertainment value or no. The result is a kind of boredom one can admire." Three sentences, but the effect is

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28



AN UNUSUAL WATERPROOFING PROBLEM:

Holding Back a 4^{ft.} High Tide IN AN ELEVATOR PIT!

The PROBLEM:

To control water seepage in the elevator pit of the Barnum Garage, Bridgeport, Conn. Located directly over an old river bed, the pit daily filled with water up to four feet when the tide came in. Continual seepage caused

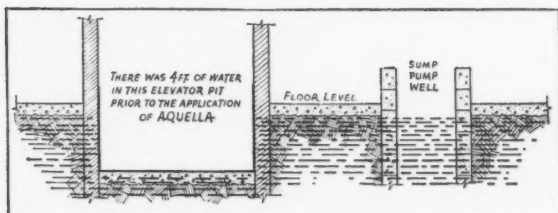
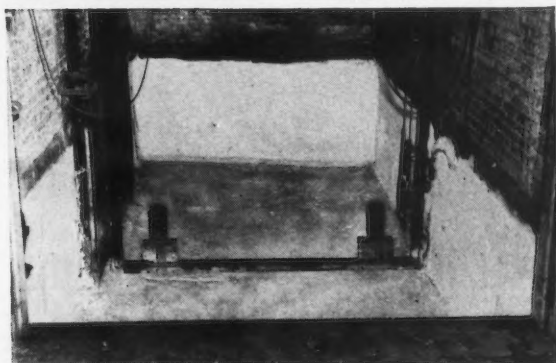


Diagram illustrating the problem.

cables and mechanism to rust; breakdowns were frequent. After so-called "waterproofing paints" were proven ineffective, a three-foot-in-diameter sump pump well was installed with an oversized pump, having a two-inch main. The pump worked constantly; literally it was pumping a river. But even this did not work, because of mechanical and electrical failures.

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The elevator pit after it was treated with Aquella in January, 1945. According to L. Levitt, garage operator, it hasn't leaked since it was Aquellized 20 months ago.

The RESULT:

As Mr. L. Levitt, operator of the garage, describes it: "Since January 1945, when the elevator pit was Aquellized, we have had the sump pump disconnected—even though the water in the sump pump well rises up to the cellar floor level. This proves that the floor and walls of the pit are surrounded by water held back by Aquella."

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Photographic enlargement of a small, sawed-away section of a concrete masonry unit showing the way Aquella penetrates to fill and close the pores of the surface.

is scrubbed into the face of the masonry—not just "brushed on" to coat the outside surface. Third, Aquella has an exclusive chemical property which causes it to expand and set up a harder, firmer bond when water contacts it.

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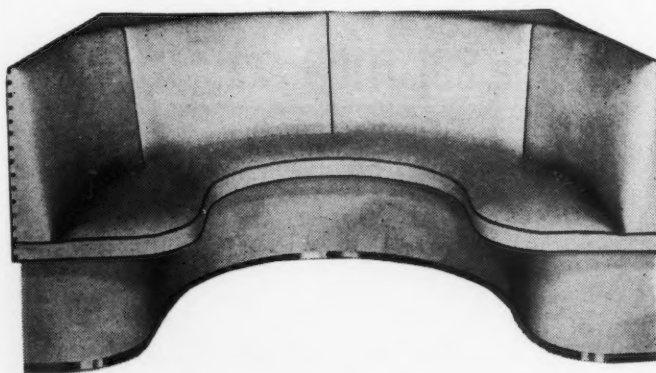
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effects of legislation, of migration, of evolution, of segregation, of city and country dwelling, of employment and unemployment, and of specialized and often terroristic justice. Against this distressing, gloomy, and occasionally terrifying description of a way of living and of thinking fundamentally opposed to the American sense of human decencies and human rights runs a vein of folk humor, consisting of innumerable quotations out of the mouths of those who would explain or justify the existence and practice of racial discrimination. Each of these ritualistic, moralistic, habitual, and yet seldom happy arguments is hunted down to its origins and premises, until it has been shown to be in nearly every instance fantastically ignorant, biased, or ridiculous. For those who would fight discrimination against Negroes this book is a mine of useful explanations and clear arguments with which to expose, if not to defeat prejudice.

The publication of *An American Dilemma* came at a time of crucial change in the national position of the Negroes. For several years during the war the Presidential Directive against racial discrimination in hiring employees for national defence projects had given the Negro a fresh awareness of his ability to work on equal terms when given equal opportunities among men and women of other races. The prevailing sense of group ineffectuality and inevitable defeat was transformed on many levels into a new realization of opportunity to be grasped by teamwork. The habitual mass indifference of the whites, a result in some degree of the lack of equal contact between whites and Negroes, had been profoundly altered by this new experience. For the first time it became possible to say that the majority opinion of ordinary white Americans, while it continued to support discrimination in daily practice, had become firmly opposed to a continuance on a national scale of the conditions which produce discrimination. At last the American conscience is coming to the surface, unalterably determined to produce a fundamental change.

The annual reappearance in Congress and in the various State

continued on page 22



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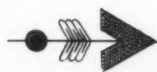
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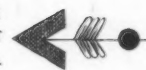
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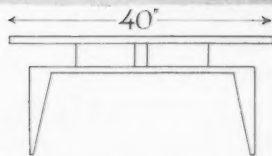
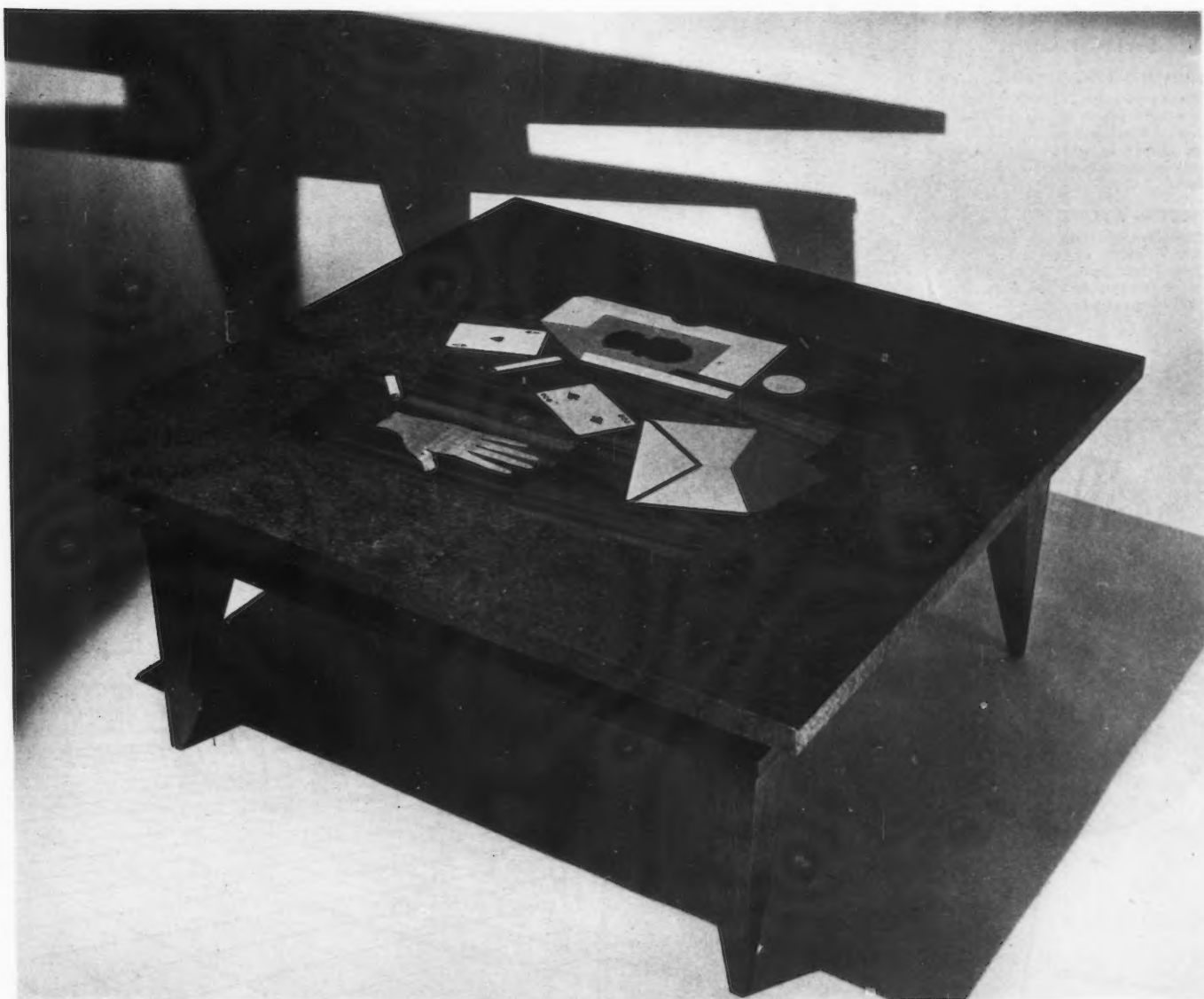


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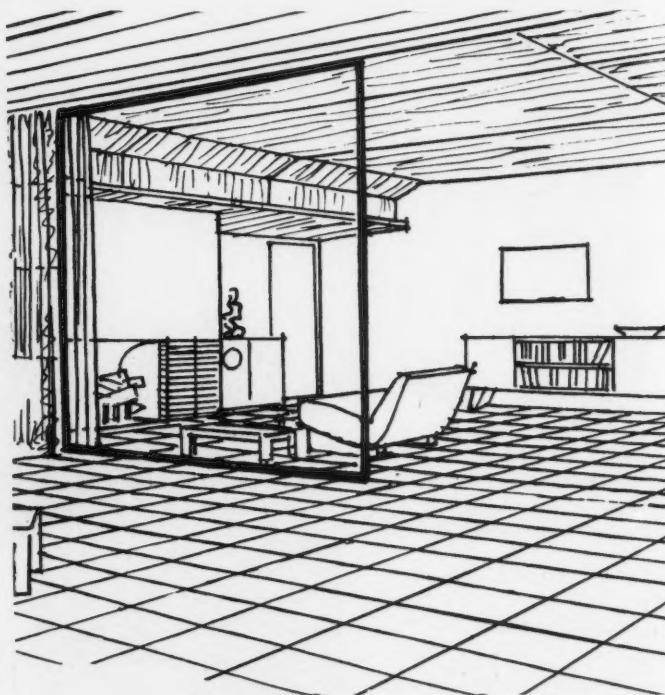
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legislatures of legislation designed to provide for equal opportunities in employment, without regard to race, religion, color, or national origin, the FEPC bills, the bills to abolish the poll-tax wherever that flaw in democracy continues to exist, and many other actions such as the recent decisions of the Supreme Court concerning the right of the Negro to vote in party primaries have shown the way which must be followed. Attempts of race-conscious reactionaries to block this legislation and the effect of these decisions, although in many cases temporarily successful, have awakened a national determination to overcome Bilboism. The clownishness and the foul expressions which have characterized the public utterances of this reaction have made the ordinary American more than ever aware that he can no longer continue to associate himself with such people and their attitudes and practices. Racial discrimination must be driven from the American scene. That is the opinion of the conscientious American citizen. Lynching must go. Unequal opportunities must be equalized. Decent opinion is slow to move, but when it does move neither Bilbo nor such a race-baiting semi-secret organization as the American Women of the Pacific, a false-face at present covering the features of several well-known California reactionary groups, can stand against it. Californians will have a chance in the November elections to follow the lead which has been given them by the passage and successful operation of an FEPC bill in New York State.—PETER YATES.

LE CORBUSIER ET P. JEANNERET—OEUVRE COMPLETE 1934-1938. Second edition. Publie Max Bill architecte, Zurich. Textes par Le Corbusier. English translation by A. J. Dakin. 1945 editions. Dr. H. Girsberger, Zurich.

This second printing of this important book is welcome. It is the third in the series of published collections of the work of Le Corbusier (Charles Edouard Jeanneret) and Pierre Jeanneret. The first was of their work from 1910 to 1929 and the second, from

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key points

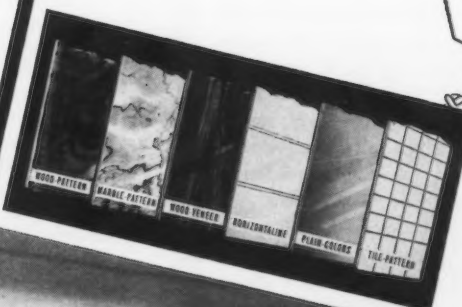
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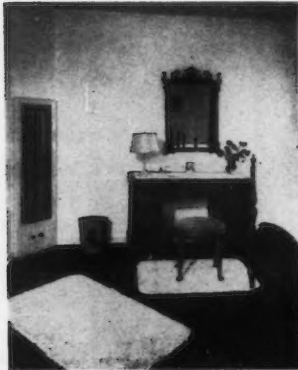


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BOOKS

continued from page 22

1929 to 1934. These two earlier collections are also being re-published.

The contents of the present book range over a wide field: city plans for Manhattan, Paris, and Nemours in Morocco (Sigfried Giedion calls the latter one of Le Corbusiers' most gracious and human town-planning schemes); sketches for a week-end house; buildings from another of the authors' books "La Ville Radieuse;" buildings in the 1937 Paris Exposition, in Rio de Janeiro, and in Buenos Aires; also discussion of such topics as the inefficiency of the modern city. Not all the French text has been translated. However, the sketches and drawings are of greater importance than the text. Despite poor reproduction and occasional difficulty of interpretation, the inspirational force of the designs, their stirring beauty and stimulating brilliance are generally evident. Particularly noteworthy is Le Corbusier's courageous design for a stadium sunshade. A similar arrangement appeared in recently published sketches for a Latin American stadium. Le Corbusier's relation to Brazilian architectural work, which a few years ago attracted such favorable attention in this country, is discernible in these pages.

Familiarity with the work of these two world-famous men, Le Corbusier and P. Jeanneret, is a necessity for all who have any modern artistic or architectural interests.

NEW CITIES FOR OLD: City Building in Terms of Space, Time, and Money, by Louis Justement. 232 pages. New York: McGraw-Hill Book Company, Inc., 1946. (\$4.50).

In common with the best current thinkers on city planning, the author believes that urban reconstruction should be undertaken for the satisfaction of the needs of the public, but of an enlightened public. "The average citizen . . . is scarcely conscious of the fact that there is anything fundamentally wrong with the present urban pattern; if pressed for statement he would probably say that traffic does not move as smoothly as it should and that there should be

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MODERN DESIGN



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BOOKS

continued from page 24

fewer slum areas and more automobile parking downtown." Intelligent interest of the large mass of citizens is basic to proper rehabilitation of our cities. What the author considers proper rehabilitation is clearly shown in the text.

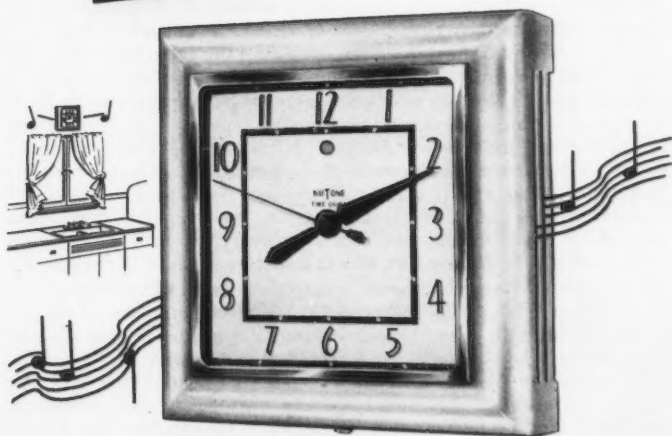
His program is stated thus: "I was led to undertake a study of urban reconstruction because I became convinced that the question of what to do with slums was merely a part of the question of what to do with cities, and that this, in turn, was merely a part of a still broader question: Can we best preserve our system of private enterprise by drifting or by attempting to solve our problems?" Further on: "Our cities were built for the sake of making money. If we wish to rebuild them with the same energy we displayed in the first instance, we should make it profitable for the entrepreneur to undertake the task, unless we are prepared to make profound changes in the profit system."

This book differs from most of those on city planning in that a specific course of action related to actual conditions within the present economic and political framework is developed. The manner of presentation is direct, the style simple. The author outlines an interesting application of the procedures he advocates to the re-planning of Washington, D. C. His program is practical and realistic. This is to be admitted even though one differs with him on some points.

One of the particularly attractive features of his plan is his proposal for the formation of a Municipal Realty Corporation to own all urban land which it would lease to the occupants. The author effectively anticipates the objections to this phase of his program and devotes some attention to answering them. Also his sensible views on public reaction to the cost of rehabilitation are reassuring. "Let us by all means give full consideration to the importance of money, not forgetting its function as a device for measuring the value that we attach to various alternative objectives. If we do this we shall find that the cost of rebuilding our cities is not the most serious obstacle; the real difficulty lies in devising a solution within the framework of normal profit incentives." Such a solution the author has devised.—LAWRENCE E. MAWN, A.I.A.

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MUSIC

continued from page 18

as deadly and as accurate as the famous tommy-gun killing in the Kansas City station. Three of the four men in the car were eliminated without harming the fourth. It was not the gunman's fault that the intended survivor and one of the intended victims had changed places.

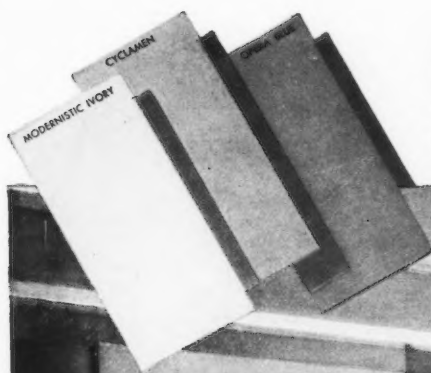
An article on Marc Blitzstein by Henry Brant is the twenty-fifth of a series of full-length studies of American composers. The approach, as it should be, is sympathetic, enthusiastic, yet dry and objective: clear, thorough, and with sufficient necessary explanation. Such studies do important work in advancing the musical education of the interested public. They are not designed to serve the vaguer causes of musical appreciation. A full listing of the composer's works, published and in manuscript, is included.

The articles continue with a presumably useful specialized description of *A Modern Use of Percussion Instruments*. There is a sensitive appreciation of the late Paul Rosenfeld, written several weeks before his death. "Paul Rosenfeld's virtue as a critic of music stems from the fact that his work actually conveys the material which is its subject." His "judgments are based on no calculated system of thought, but they are nevertheless far more solid than the mere impressionism that we at first suspected. . . . At the very outset of his career he seemed to be summoning the emergence of a vital school of American music. . . . His appreciation of people like Sessions, Harris, Copland was not only enthusiastic but keen. This when it required daring to speak at all. The gingerly tentativeness which critics often hide beneath a thick layer of qualificative verbiage was wholly absent in his work. He saw through the shoddy of 'big names' in the concert field." To which Minna Lederman adds the loving remembrance: "There could never be enough artists in his life, never enough of his energy poured out in their interest. . . . That public recognition of talent still under cover . . . which made him famous, was as much a profession of faith as an act of judgment." Those of us who have shared the Beethoven, Bach, and Schubert recitals of Richard Buhlig will understand the meaning of the recognition Paul Rosenfeld gave his playing. Two of his books contain articles on Buhlig.

Other material includes a valuable survey of *Composing for Government Films* by the California composer Gail Kubik. The critical section of the magazine begins with *News From Overseas*: reports from Prague, London, Florence. *Forecast and Review* includes a discussion of Columbia University's Second Annual Festival of American Music, an event of unusual significance, and an over-enthusiastic evaluation of Hindemith's setting of Whitman's *When Lilacs Last in the Dooryard Bloom'd*, which was nationally broadcast by CBS last spring. Lou Harrison continues the reporting of smaller New York performances. Succeeding reviews summarize events in Chicago, Detroit, Boston (including Stravinsky's *Symphony in Three Movements*: "an uncommonly successful regression . . . synthesis of the old and more recent idioms [in] something that is new . . . he is still a young composer, the most youthful and forward-looking of them all."), and in Rochester, New York. *Scores and Records* brings the exciting information that Schirmer has begun publishing music by the Mexican composer, the late Silvestre Revueltas. *With the Dancers* by Minna Lederman snipes at the internal politics and distorted national inheritances and affiliations of the ballet. *Over The Air* is followed by *On The Hollywood Front* by Lawrence Morton, whose usual column on music in Los Angeles seems to have been denied space. I can see no reason why an extensive critique of Walton's music for *Henry V* should be included under this heading. Nor can I see any reason why such events as the Music Guild's presentation of Bartok's *Sonata for Two Pianos and Percussion* and the performance of Satie's *Socrate* and two complete programs of the music of Bartok by Evenings on the Roof should have been omitted. These three programs should have received equal prominence with the Columbia University Festival by any standard of international significance.

The critical section as a whole avoids in this issue the jangling repetitiousness and waste of space which on a former occasion allowed a single program of the Philadelphia Symphony to be gone over three times, in a review from Philadelphia, in a New York review, and in a report of the broadcast.

Articles on the Theatre, on Folk Music and Swing, and several worthwhile book reviews conclude a valuable and representative issue.—PETER YATES.



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CINEMA

Herewith Heresy. I am of the opinion that Shaw's "Caesar and Cleopatra" should never have been made at all. But having been made, it comes to us as a fine stage play badly translated to the screen. This view is probably at variance with almost all criticisms and reviews of the picture. Which only fortifies an opinion that very few motion picture reviewers deserve to hold the jobs they have. "Caesar and Cleopatra" is a poor motion picture because it violates the very basic tenet of film making, which is to photograph action. This does not mean that all pictures must either be westerns or gangster melodramas with the inevitable chase at the end; but it does mean that what has given the film its great popular appeal in the last 30 or 40 years is the fact that it is a *motion* picture. "Caesar and Cleopatra" has, of course, some of the smartest dialogue and repartee of the season. Its Technicolor photography and its sets and its dramatic performances are without peer, as far as that goes. But it is still not a motion picture. It is a stage play translated to the screen.

There have been stage plays successfully translated to the screen in the past. "Dead End" and "The Little Foxes" are classic examples of how a brilliant Broadway dramatic piece can be improved in coming to the screen. I will not say that Shaw's play might not have made a good motion picture. I believe, however, that one of the stipulations which Shaw, the author, made was that not one word or one piece of business or direction could be changed by Pascal, the director-producer. Mr. Shaw, in fact, was rather whimsical about his new role as a screenwriter. Mr. Shaw, for my money, made a pretty bad one.

WARNER'S OPEN CITY

"Cloak and Dagger," a picture about OSS operation in Switzerland and Italy, with Gary Cooper and Lili Palmer, tells us why "Open City" is a great picture, and why "Cloak and Dagger" is just another film. In the most general terms both pictures are roughly about the same thing. Italian Partisans outwitting and outfighting Italian Fascists and German Wehrmacht troops in Italy. Aside from individual plot modifications the films are fairly parallel. But the similarity ends there. "Open City" is an honest study in violence and oppression. "Cloak and Dagger" is a slicked-up Hollywood version of a Rover Boy in Italy. Mr. Cooper would fool no one into thinking he was anything else but an American. Everything is slick and shiny. Even a bombed-out house in which our hero and his Partisan heroine spent the night had the bright look of a House of Westmore job. The heroine, a gun girl from the Partisans, wore a smart, perked-up pique outfit, always pressed and trim and fresh-looking, not to mention a suitable number of costume changes, with the GESTAPO, the SS and OVRA hot on her trail. "Open City" was about people. "Cloak and Dagger" was about actors.

The sets, including a dowdy rooming house, in the Warner Brothers contribution to the OSS, had that polished look of a movie set, in violent contrast to the beaten-up appearance of the sets in "Open City." The Italian-made picture was produced on a low budget, and few sets were built. The film itself was reportedly made with the ever-present danger of the SS and the OVRA stepping in at any moment to cart cast and crew away to the nearest crematorium. Now, there's an idea for Hollywood.

THE HARD SCHOOL

Hollywood film makers seem at their best when they make one of the hard-boiled school of films in the Raymond Chandler, James Cain genre. The latest of these is "The Strange Loves of Martha Ivers." The title should not fool you. This is definitely worth seeing for the performance of Van Heflin (never, never to be confused with Van Johnson) as a hard-bitten road gambler who just doesn't care much about anything except being pushed around.

This Hal Wallis picture moves from the opening moment to the last, although some of the earlier scenes of the picture 20 odd years back seem a little forced and unreal. On the other hand "The Blue Dahlia," another of the same school, bogs down under what seems to have been loose direction and miscasting. "The Postman Always Rings Twice" might have been better than it was (it was good enough) if Metro had held some of its money back in building sets and wardrobing its people. The setting for this Cain picture was just too gorgeous to be real, and the values of the original story were lost under too much visual opulence.—ROBERT JOSEPH.

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PLUS

COLOR

Klearflax rugs offer a wide range of texture-color combinations and a lifetime of wear. They merit consideration in the plans for your new home.

KLEARFLAX, DULUTH

There is a Los Angeles showroom at 812 West Eighth Street.

The virus of Ku-Kluxism has evidently gained strength-through-desperation as it dehoods to present its horrid grinning face to the public. The shadow play behind the sheet now becomes a daring exhibition in the full light of day, and the terror within this mockery of reason is its completely cynical ruthlessness in using all the devices of decency without conscience. As with all facism, it wears a multi-colored coat and makes a harlot's promise to be all things to all men.

In this darkness of the mind there are now no shadows. The frenetic gesticulations, like spots before the eyes, begin to group themselves into definite shapes. A unity of interest inevitably forces the rabble-rouser into a sometimes unwilling identification with his fellows so that as a human species the whole filthy lot of them becomes recognizable as a part of the disease they represent.

The jew-baiter and the negro-hater and the confirmed isolationist are being forced to make common cause on a dozen fronts so that in recognizing one, an understanding of the whole becomes immediately apparent. Our concern with these leaders is only measured by the extent of their influence and the disgust that one feels when it is realized that they exist because enough of the population of the world finds their work useful and profitable. These men are not isolated open sewers, they are part of a whole pattern of human thinking that is far below the subsistence level from which any real conception of human dignity and decency can spring.

With millions of Americans, Englishmen, French, and Russians so recently destroyed in world-wide conflict, only maniacs in the service of a madness beyond human conception can organize, promote, and rabble-rouse for war as the only means of arriving at peace.

Their first tactic is, of course, destruction of reason through conscienceless assault upon those men and ideas that force them to answer with facts instead of unprincipled emotionalism. Anyone attempting to examine or to re-examine the patterns of our general social order immediately finds himself subjected to calumnious denunciations for the simple reason that he dares question that this is necessarily the very best of all possible worlds.

An economic system is the basis upon which any society lives and from which most of its aspirations grow. Therefore, simply as a piece of machinery, not God-defined, but man-created, it, from time to time, falls heir to the weaknesses and to the normal obsolescence to which all of man's creations are subject under any conception of progress.

It seems, however, that it becomes rank heresy to suggest the necessity of reshaping any of the methods or tools of government to adapt the machinery of civilized order to man's expanding world. The fact that this medieval tactic directly controverts the basic premise of a democratic system does not disturb the demagogues whose principal concern is to convince the people that the rabbit has always been, and must always be inside the hat.

It is encouraging to know that Mr. Talmadge became Governor of Georgia by the narrowest of narrow squeaks and a trick of election procedure peculiar to the South. In past campaigns it was he who won a popular majority. In this latest campaign the people of Georgia, by popular vote, defeated him, even though he becomes Governor by reason of a device designed originally to disenfranchise the Negro citizen. In Georgia a seed was planted and is growing, as it grows hopefully all over the nation and all over the world. We only hope that it can come to maturity in time to avert either the stagnation or the catastrophe that is being preached openly by these vestigial remains of a social attitude that admit no opinion but their own, as they march forth at the top of their lungs in a crusade against man himself.

In the face of a dishonesty so shameless, only the clearest thinking can destroy these harbingers of a new dark age. Only the great anger of all the people can finally destroy this disease that man has been fighting, in one guise or another, down through the long history of his struggle for freedom.

PICASSO

An artist, well known for his excessive desire for recognition and one jump ahead of the Germans in their advance through France, finally got to Royan where Picasso had been living. Meeting Picasso on the street, he excitedly asked: "With the Germans right on our heels, what are we to do?" Picasso replied with the customary humor: "Make exhibitions!"

During the long years of the occupation, Picasso, confining himself to his Paris studio, showed his paintings only to closest friends. His first public showing after the war came in the fall of 1944, when he participated in the Exposition de la Liberation at the Salon d'Automne. The Salon, following its practice of featuring an artist at each year's exhibit, designated Picasso for this honor, an entire section was devoted to his art. This equivalent of a huge one-man exhibit included 73 paintings and four pieces of sculpture done between 1937 and 1944 and constituted almost a third of the total number of paintings hung.

The Salon had correctly anticipated that a large portion of the art public should be keenly interested in seeing the work Picasso had done in the war years. That some part would consist of "Picasso-phobes" was inevitable. The public which attended constituted those who have gone along with Picasso in the long and arduous journey of his difficult but highly rewarding art; recent converts and new companions of his newly announced political affiliations; those who follow events out of mere curiosity; and finally, noisy and demonstrative opposition which is the invariable French accompaniment to the presentation of progressive ideas and activities in the arts.

This last group proved more than ordinarily unruly at the Salon show and the extensive repercussions reached even the lay public. Although Picasso has a wide following in Paris, he was almost unknown there to the man on the street. To a large section of the American public that has long been aware of Picasso and has availed itself of many opportunities to appraise the large and important exhibits, some nationally circulated, this fact may come as a surprise.



VIEW OF PICASSO STUDIO, Paris, March 1946

The Recent Years (1939-46)* by Harriet and Sidney Janis

*Title of the book by the authors, published by Doubleday & Co., New York, November, 1946. Copyright, 1946, by Doubleday & Co., Inc. Besides the regular edition there will be a de luxe edition of 300 numbered copies on special paper signed by Picasso, proceeds for the benefit of Spanish Refugee Relief.

March 1946

Janis

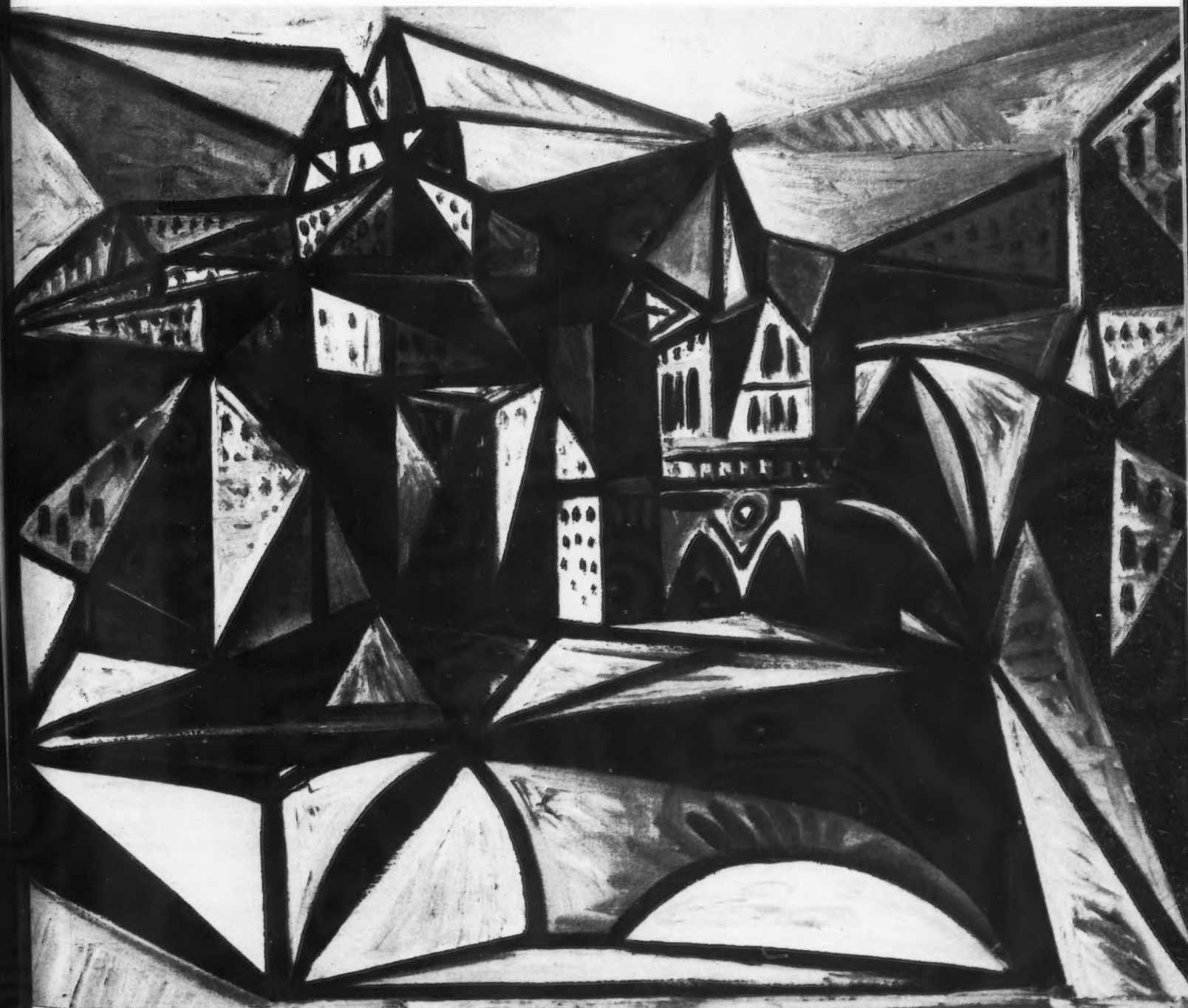
ember,
copies
Relief.

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XUM



Photograph courtesy Chevojon

ILE DE CITE. Paris, February 27, 1945

That the lay public in Paris attended at all was due in no small measure to the excitement caused by the artistically and politically reactionary elements. Their protests and angry meetings were played up by the newspapers, and as a result exhibit attendance skyrocketed. The desirability of this type of publicity is dubious; still the value of publicity lies in the interest developed. Moreover, partisanship often clarifies issues and introduces many observers to fields of new visual experience. The reactionary group demonstrated agitatedly and derisively before Picasso's paintings at the Salon. On one occasion they attacked the pictures, removing 15 from the walls before the guards could intercede. When the disturbance had been put down, the canvases, undamaged, were rehung and no further incidents occurred at the Salon. But the younger demonstrators, mostly students from the Sorbonne, rushed to Picasso's studio in the *Rue des Grands Augustines* and, holding a protest meeting in the courtyard, demanded the burning of Picasso's work. Few gendarmes were to be found in Paris at this time, consequently the students were not dispersed. After an unsuccessful attempt to break into the premises—the studio is on the upper floor—the trouble-makers moodily departed.

This hysterical outburst was, in the final analysis, the extreme reaction to the impact of the paintings themselves. The intervening years since Picasso's last exhibit, filled with the strain of war, humiliation of quick defeat, indignity of living under alien domination, bitter resentment against collaboration, had left their mark. Picasso's work being, if anything, more tortured, more agonized than ever before, more furiously animalistic, rebellious and violent, it was converted into a convenient object for the release of constricting public tensions.

The frequent showings of Picasso's work, which had to some degree familiarized the public with the progressive steps in his always remarkably rapid but always consistent evolution, had not taken place during these years. The art public thus found itself obliged to make too sudden a transition, to face a *fait accompli* of overwhelming power. The assault upon the emotions by Picasso's work in the original (markedly more acute than in reproduction) was too massive to be borne. Startlingly vivid color is generally accompanied by vigorous and profuse brushing in of paint; or, when monotonies are used, these suffuse the observer with melancholy. There is no respite from the attack upon the emotions and the senses in any of these pictures. The dying horse of *Guernica*, which seemed frighteningly intense at the time, seems considerably milder by comparison.

Whatever reproduction of new works had appeared outside the reach of German censorship, that is through underground presses in occupied Paris, had appeared only in a few books and magazines of limited circulation. Consequently they effected little or no public preparation for the work now to be seen at the Salon.

Top left: SEATED WOMAN. 1943. Oil on canvas.

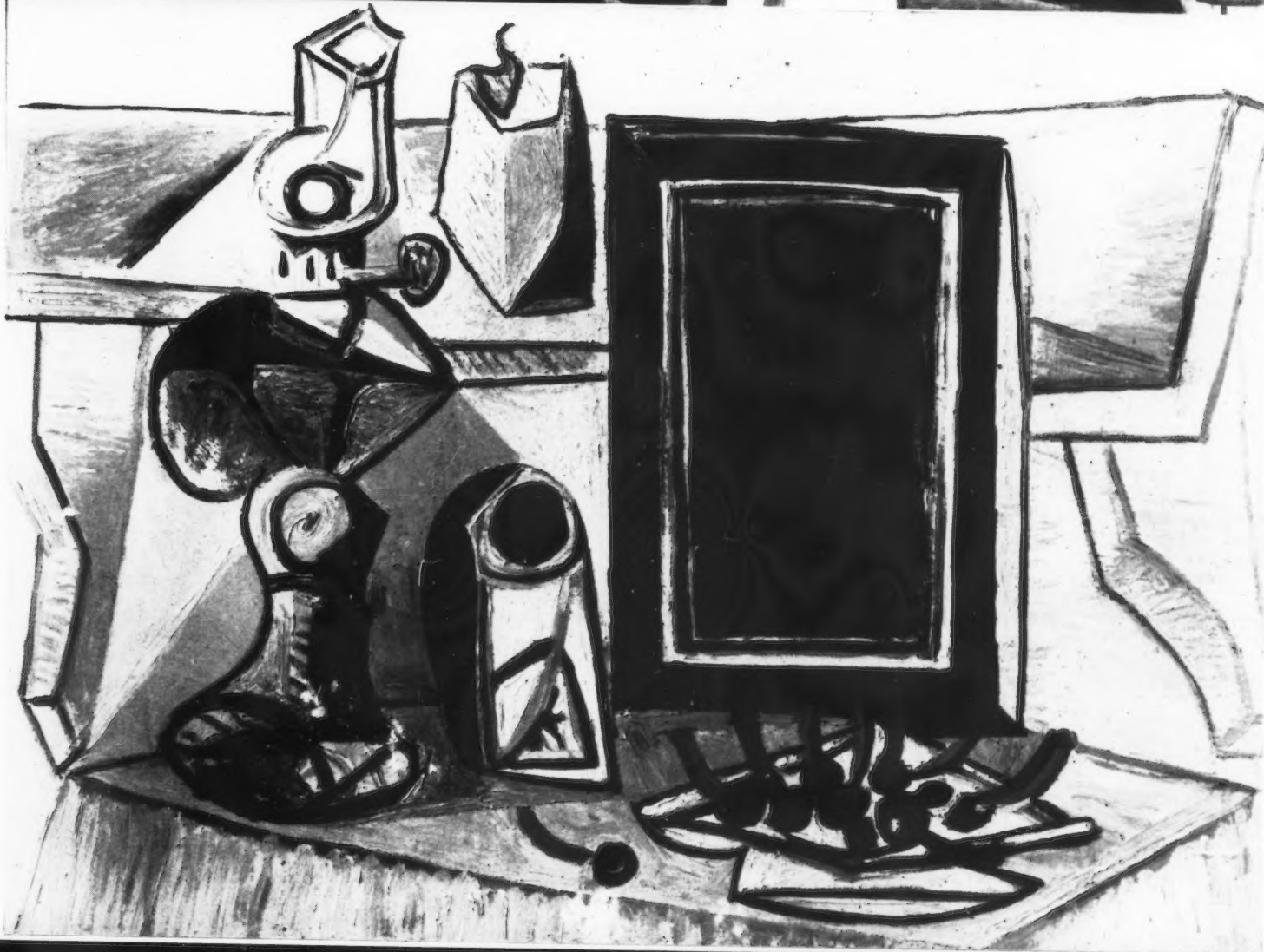
Top right: SEATED WOMAN. 1945. Oil on canvas.

Bottom: STILL LIFE WITH MIRROR AND LAMP.
July 9, 1945. Oil on canvas.

The student demonstrators, having grown up in the war period, had been subjected to a virtual cultural blackout. These young people, when faced with modern works of art which were in actually transmutations from experiences in their daily environment, seemed to reject completely the validity of their experiences. Still, these very experiences were obtained in the violence and brutality of the war which surrounded them, in the perennially present esthetic of machine forms and rhythms, and in the wide use of functional design in advertising layout, packaging, furniture, fabrics, and household articles, which owe their very modernity to advance guard art. To comprehend Picasso's recent paintings demanded more of them than they were prepared or equipped to give, psychologically or otherwise. Weary of conflicts and insecurity, they were in no frame of mind to accept revolutionary concepts in art.

Continued on page 52



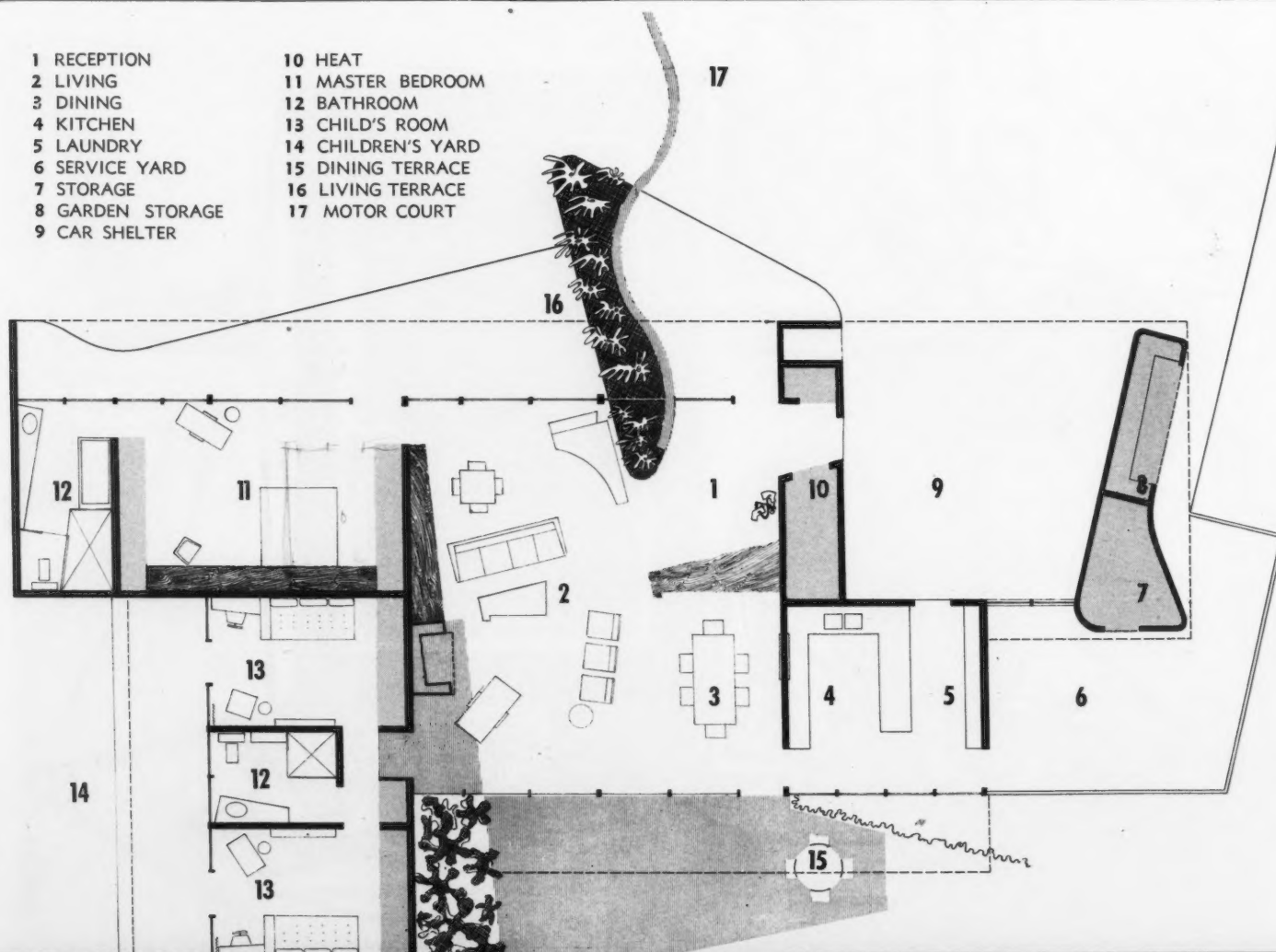


CASE STUDY HOUSE #2

By the office of
Sumner Spaulding, F.A.I.A., and John Rex, A.I.A.

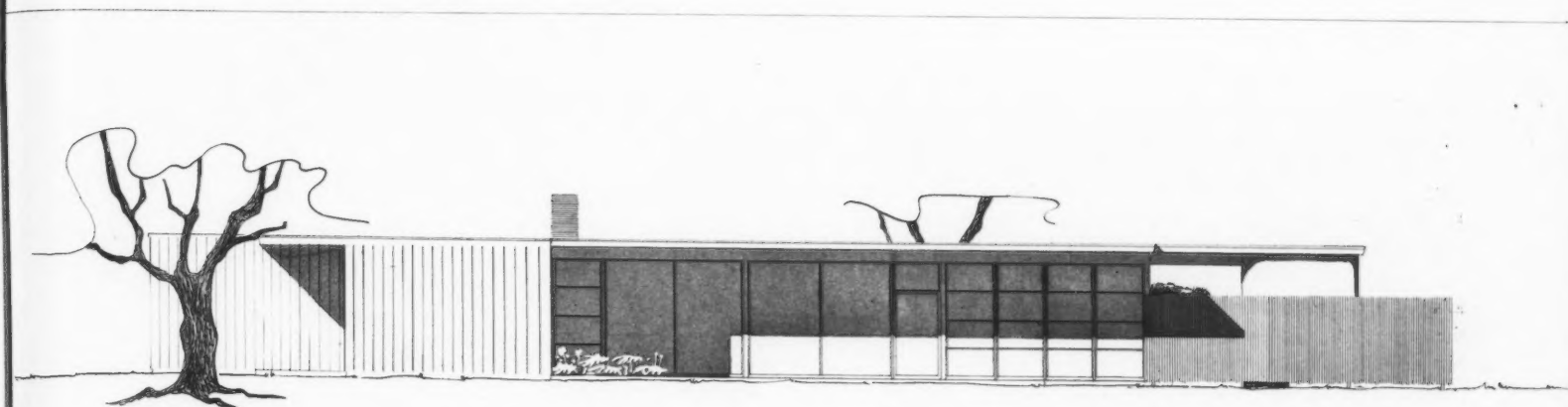
A RE-STUDY AND NEW SOLUTION.

When the Case Study House program was first conceived the problems of inflation and shortage of materials were not anticipated. Therefore in the design of this house this plan encompassed many ideas which, with regard to both material and equipment, would be considered impossible from the viewpoint of the present day. It seemed but logical to restudy the problem facing the acute conditions, and, having done this, we requested permission to withdraw our original plan and substitute the one herewith presented.

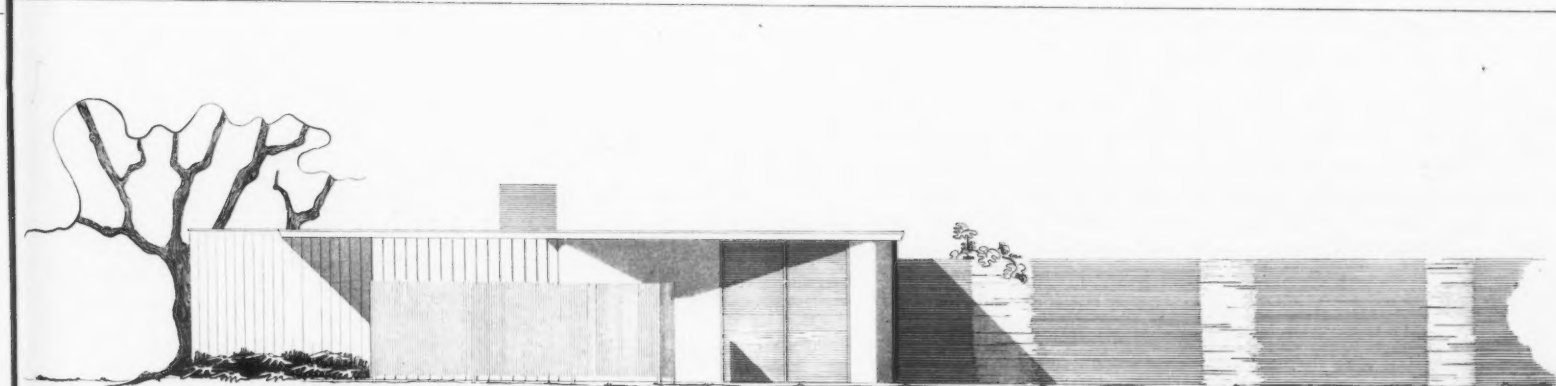




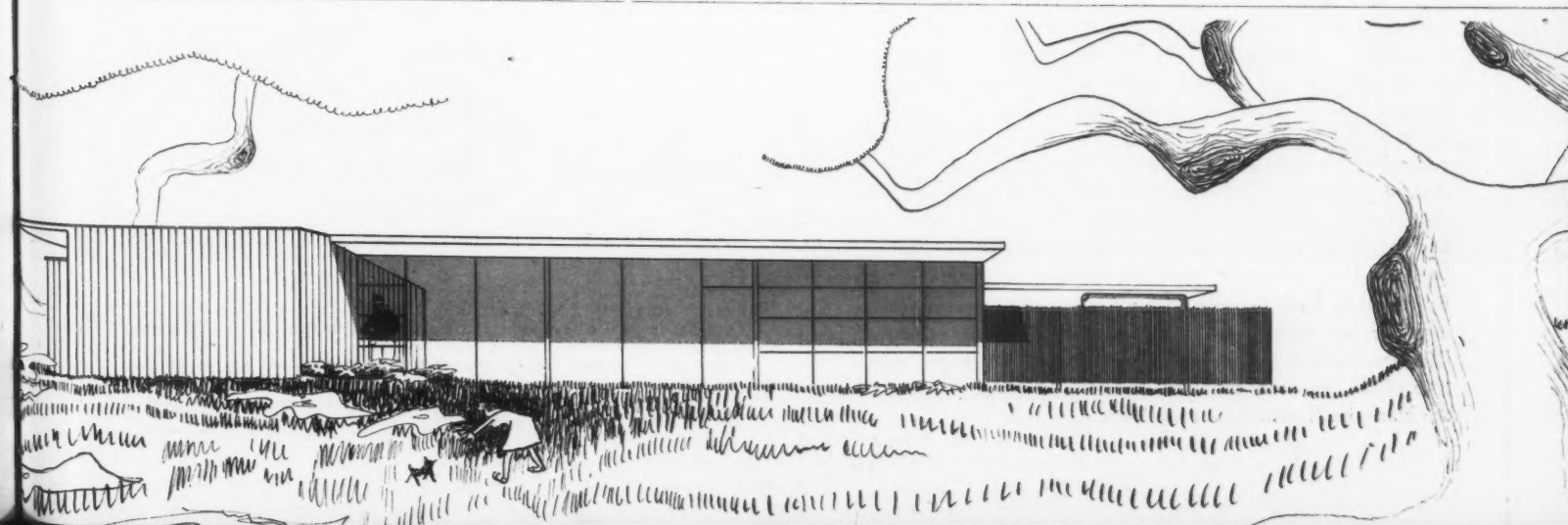
SOUTH ELEVATION



NORTH ELEVATION



WEST ELEVATION

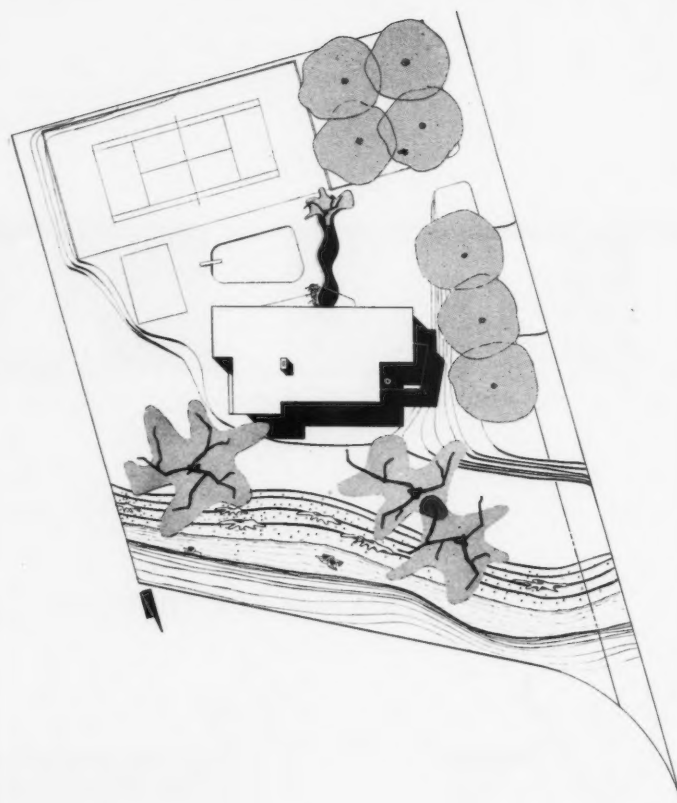


In revising the plan the mandatory consideration was to avoid any excess of floor area, still making the rooms as spacious as possible. Before the plan was derived, extensive research was done precisizing a common dimension, multiples of which could be used throughout the whole building in order to have the minimum of waste materials. It was decided that a cubage 15 feet square and 10 feet high was a unit which could be made adaptable to practically all room requirements—for example, the garage and storerooms required two units; the kitchen and service space one unit; living and dining area four units; the master bedroom and bath two units, with smaller bedrooms and bath requiring two units. Having established this dimension, the problem was to arrange these basic units in such a way as to result in a practical plan which at the same time had a feeling of spaciousness.

A resulting characteristic is the window arrangement. Being desirous of having large window areas, but wishing to avoid the high cost of large plate glass sections, we accepted the largest stock pane available, which was 5'4" x 8'5". By interspersing these panels of glass with panels of louvred window fitting this dimension and extending from floor to ceiling, we arrived at a system which with variation could be adapted to any room of the accepted dimension. In this particular site, where the views of the foothills and mountains are so dramatic, it is inconceivable not to have large openings, and we believe that we obtained them at a minimum expense with available material. It is satisfying to find that, having used this common dimension with the continuity in openings, we have arrived at a solution which seems free from affectation and many of the clichés associated with the so called "modern house."

In order to carry the spirit of simplicity farther, the interior and exterior walls are to be in the same size panels of plywood. This simplicity is accentuated additionally by using on the ceilings an acoustical plaster of light gray color. For the floors a uniform colored asphalt tile laid directly on the slab and carried throughout the house adds to the repose of the project. From the above it is understood that the obvious criticism could be that this house would be monotonous both in material and color; however this is not true, for it must be kept in mind that the picturesque sycamore trees and mountains beyond with their varying colors provide constant change and interest. In addition to this, it must also be remembered that the furnishings will be of attractive color and texture.

For lighting, flush louvred ceiling fixtures will throw light on the floor, and thereby avoid reflections on the many windows. Dim floodlights from the roof thrown on the picturesque structure of the sycamore trees will give the effect of a fusion of the house itself with the out-of-doors.



Editor's note: At the request of the office of Spaulding and Rex, Case Study House Program architects, house number 2 in the series will be withdrawn and in its place the house shown on these pages substituted. In Mr. Spaulding's statement the reasons are explained and, in view of the general building situation, the magazine appreciates and honors the wish to recapitulate and re-study the problem in terms of existing conditions.



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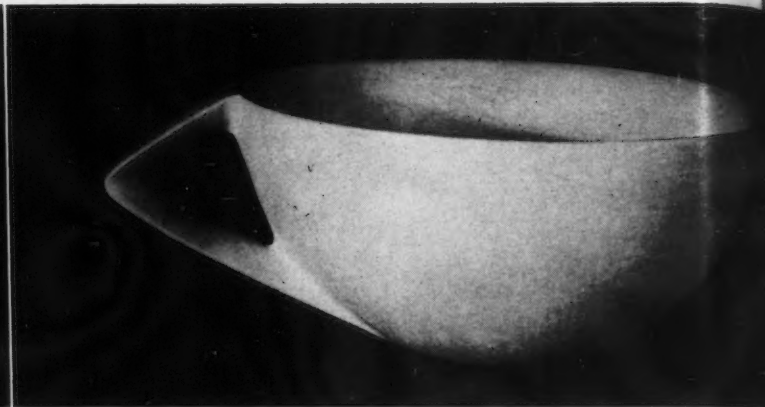
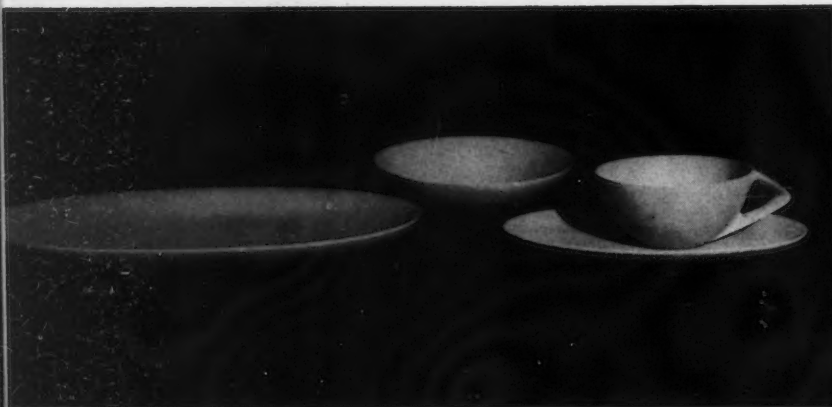


HELEN GAHAGAN DOUGLAS

American Congresswoman

Alternate United States
Delegate to the General
Assembly of the United
Nations.

"It is important to renew our determination to decently house America. So long as this is not done, disease, delinquency, divorce, crime and group conflict will fester and spread like a cancerous growth. So long as bad housing exists we cannot have real health, real prosperity, or real peace in America."



8" elliptical plate, used as saucer, dessert plate, salad plate.
10" elliptical plate, used as dinner plate, small serving plate.
6" shallow bowl, used as cereal bowl, salad bowl, fruit bowl.
4" deep bowl, used as basis for cup, creamer, and without handle, as sugar bowl.

CONTEMPORARY PROBLEM IN INDUSTRIAL DESIGN

by Fanchon Gary

The accepted distinction between "good China" and an "everyday set" is tacit admission that we have not yet developed a tableware of durable enough material to withstand the use for which it is made nor of reasonable enough design to contain food with a simplicity and dignity appropriate for either a family meal or a dinner party.

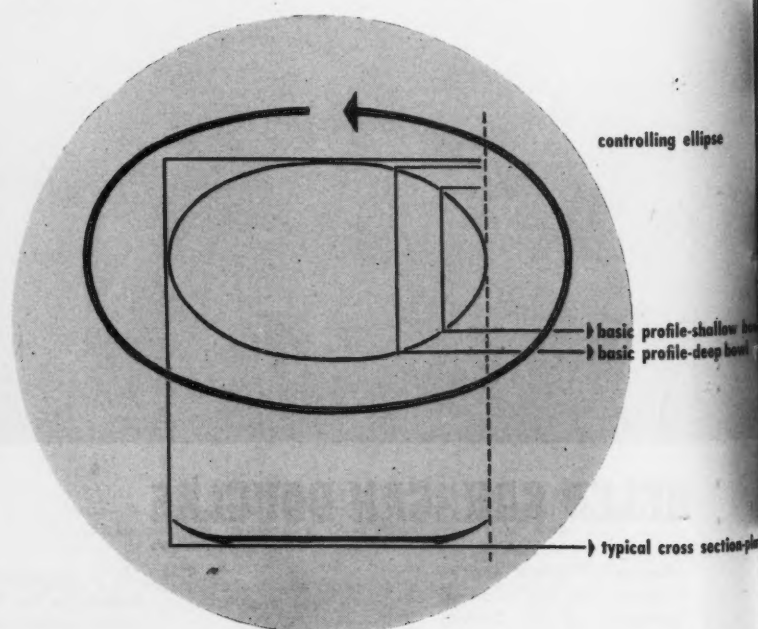
With all our inventive ingenuity we have done little more than emulate the ware produced by the Great Names in English and Continental porcelain manufacture and erroneously attempt to imitate in our commercial potteries the vitality and informality of peasant handcraft.

Against the good sense of functional form, the beauty of natural materials, and the values of an honest indigenous architecture, florid decalcomanias on gold-rimmed china appear an obvious anachronism and factory "hand made" a foolish conceit. Tableware is a contemporary problem, as yet unsolved as judged by the tenets of industrial design.

Simple matt-glazed sets—typically low-fire ware—have appeared on the market. Individual potters have experimented in new forms and finishes to supply an elite clientele. And the Museum of Modern Art has recently concluded a competition which resulted in the development of a new line of translucent porcelain advertised as "a new step in American ceramics" and the "first development of 'modern' shapes in

continued on page 58

Showing derivation of the three basic forms: the plate, the shallow bowl, and the deep bowl, from the controlling ellipse. Relative proportions of the central axis of the ellipse is 5 to 8.



MEET THE ARCHITECT

41

AN EXHIBIT OF DESIGNS AND MODELS OF CONTEMPORARY HOUSES—AND HOW THEY CAME TO BE

AN ARCHITECTURAL EXHIBITION HELD IN JUNE AT THE GUMP GALLERIES IN SAN FRANCISCO AND TO BE SHOWN LATER AT THE LOS ANGELES COUNTY MUSEUM. SPONSORED BY THE MAGAZINE ARTS & ARCHITECTURE.

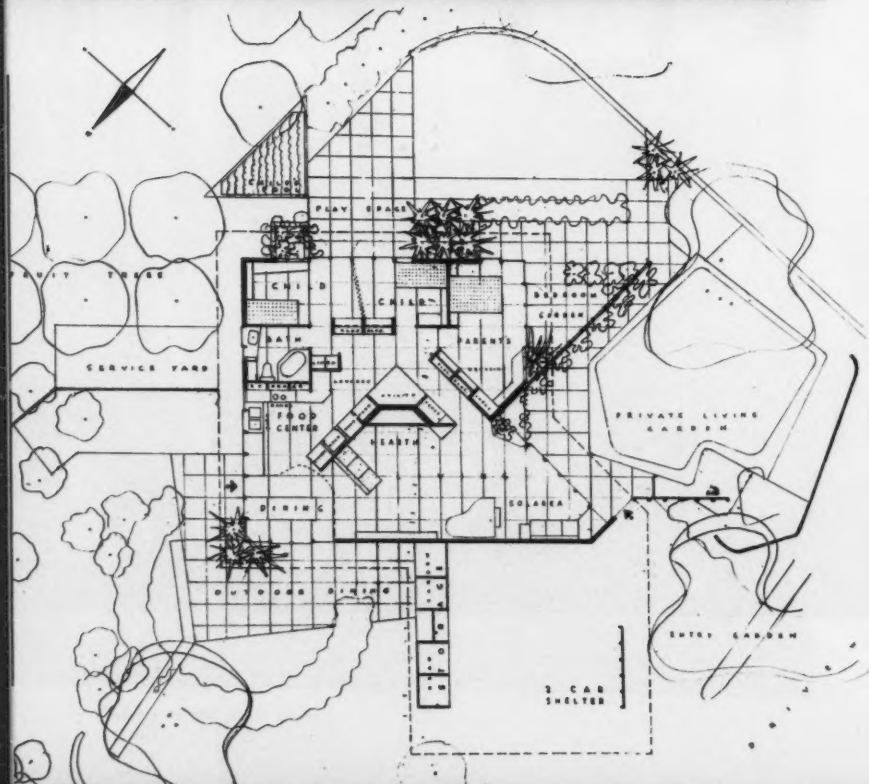
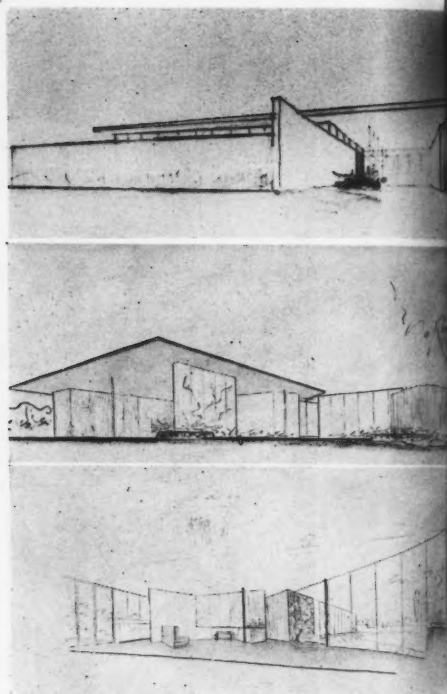
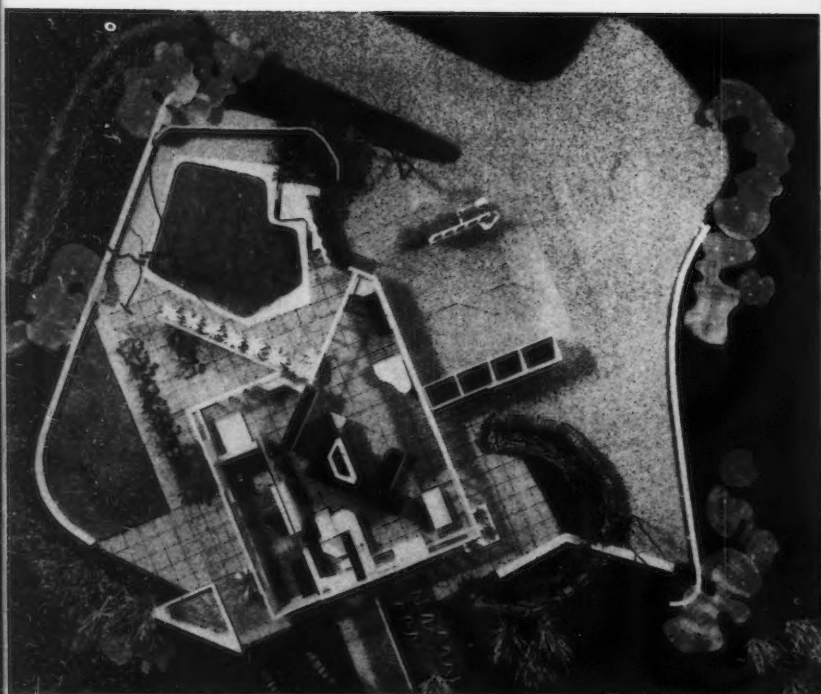
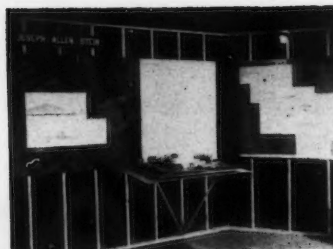


Exhibition installation and design by Alec Yuill-Thornton.

Photographs: Harry R. Faling



JOSEPH ALLEN STEIN



THE GOAL

To enlarge conventional space standards and stay within a low cost budget.

THE OBSTACLES

Wood, formerly our most versatile and economical building material, has become too expensive and uncertain in quality under today's conditions to serve as a basic material for good quality economical construction.

THE SOLUTION

Pre-cast concrete wall and roof panels, poured concrete floor, plus simple detailing and a cheap, flexible system of joining panels, make a simple structure at relative low cost.

Space in the house is amplified at minimal cost by carefully controlled development of complementary outdoor space. Privacy is secured with dense planting and walls.

THE RESULT

Costs compare with cheapest standard construction. Estimates from two builders (April 1946) place cost of this house at \$7,500.00, or about \$5.00 a square foot. Dwelling area: 1250 square feet. Car shelter: 400.

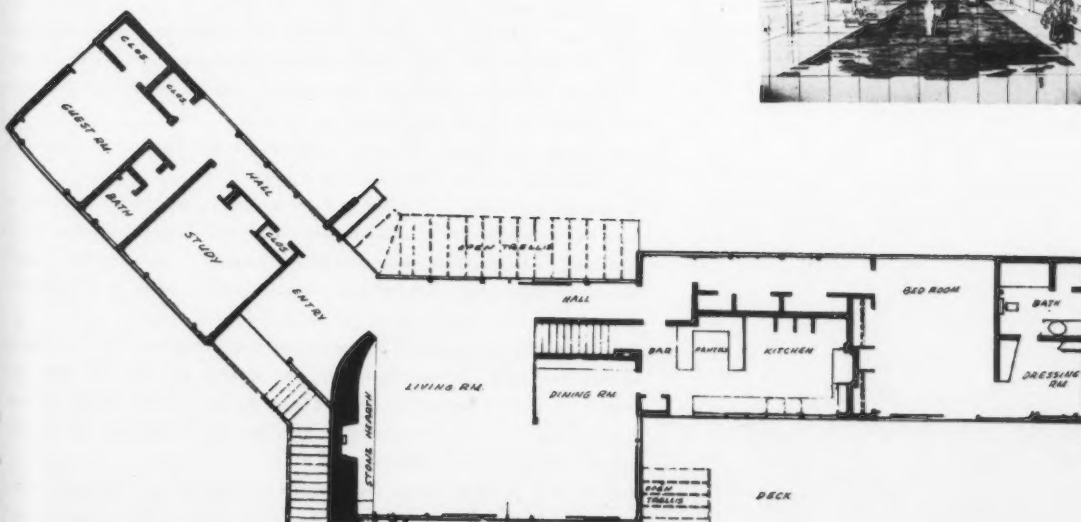
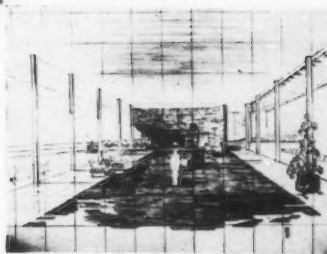


MENDELSON- DINWIDDIE-HILL



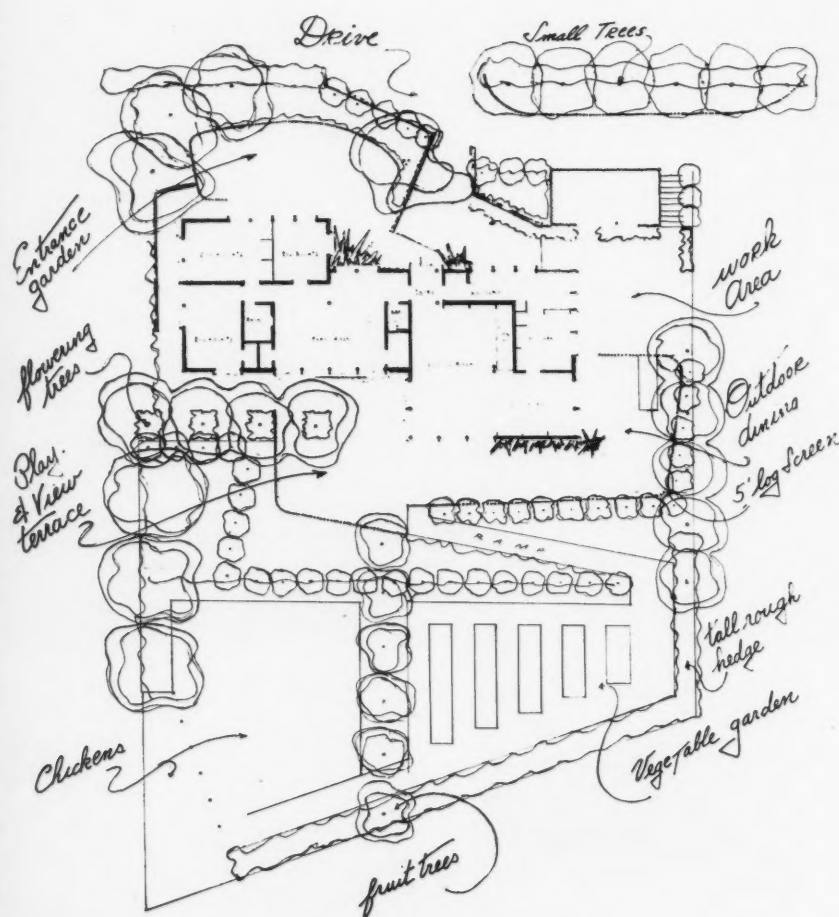
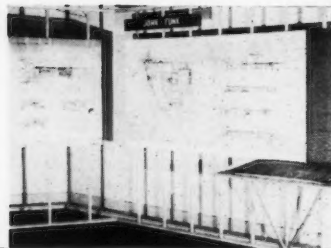
THE BASIC PROBLEM

Site steeply sloping to west and view
Hot dry summers, cold wet winters
Outdoor living with sun
Separation of sleeping quarters





JOHN FUNK



THE PROBLEM

To design a house for two adults and a son. House to be located in San Mateo, California. The scheme shown was evolved after the various problems—clients' living habits and preferences, placing of the house on the site for the best condition of sun, shade, view, privacy from the street and neighbors, conservation of pleasant natural features of the site, and maximum amount of usable garden space—were considered. Here the land is flat and the street lies to the south of the house so the house is set back from the street and protected by a sunny garden.

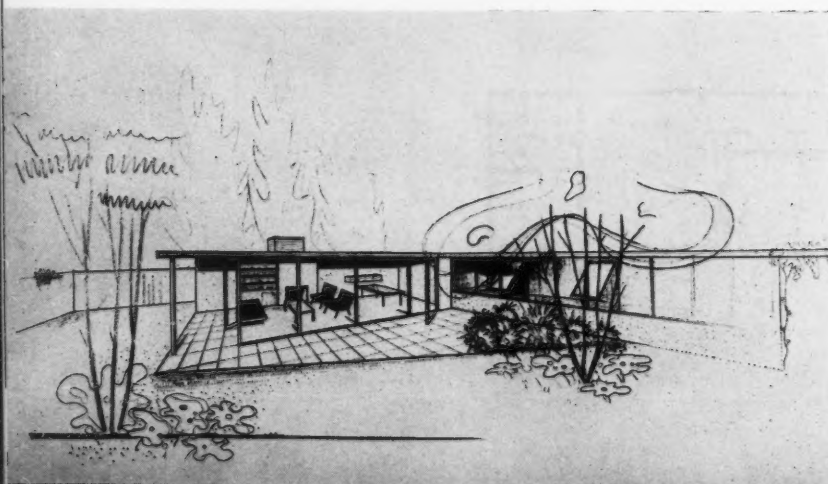
The floor plan of the house largely determines its convenience and strongly affects its external appearance. The plan of this house was largely determined in order to meet the above conditions. The house faces the south so the main rooms receive the sun, and the main glass areas open into the garden. In turn the garden is protected from the street by a six-foot high screen. Privacy from neighbors is obtained by the two wings of the house which parallel the property lines. The garage is placed near the street for convenience, and off street parking area is provided for an extra overnight car or so.

The house is entered through a pleasant entry garden. A separate service entrance is provided at the east property line.

A minimum amount of fixed partitions is used in the house in order to give the impression of space—to make the small house spacious. Glass is liberally used in the garden side of the house to give the main rooms plenty of light and sunshine and open up these rooms to a pleasant garden view.

The garden is an important extension of the living space in the house so the two were planned together. The garden provides for the important outdoor functions of cooking and dining, outdoor living terrace for lounging and play, sun bathing, plus the use of planting to provide privacy, pleasant vistas and colors.

The house is of wood frame construction, cement stucco exterior finish, plywood and plaster interior finish, hardwood floors, asphalt and gravel roof, rock wool insulation. Heating is radiant panel system located in ceilings.



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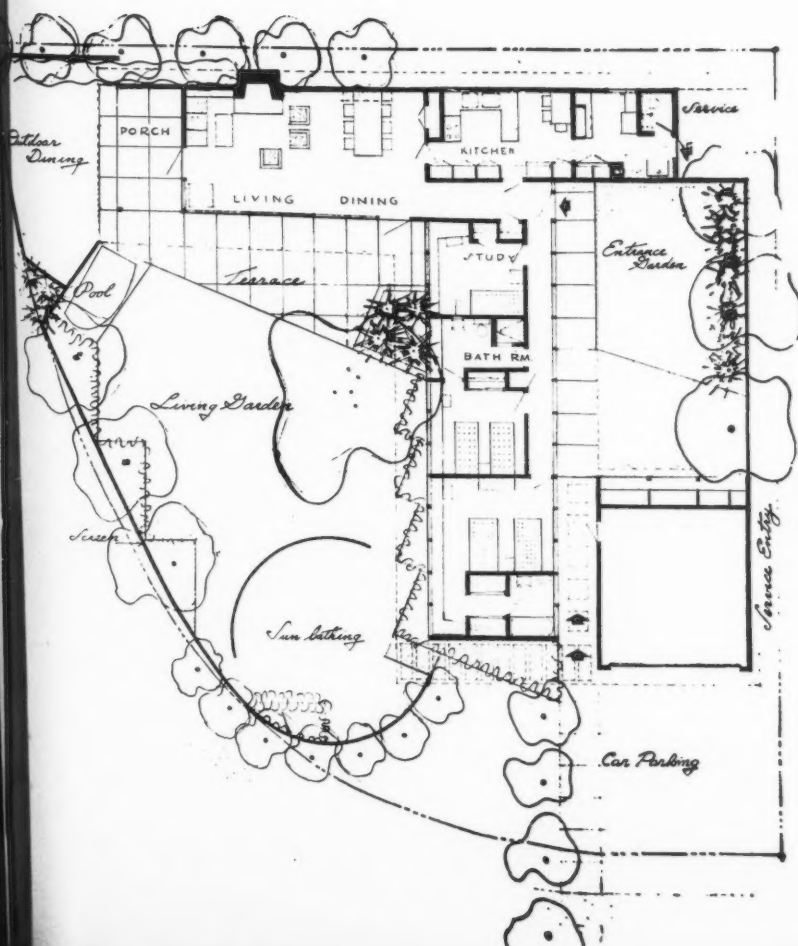
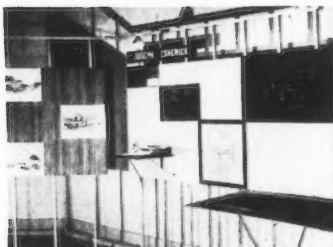


Outdoor
Dining

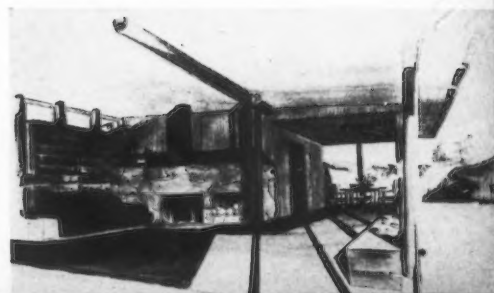




JOSEPH ESHERICK

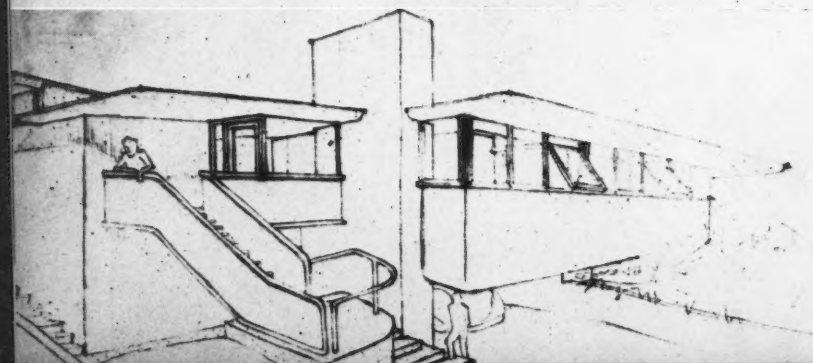
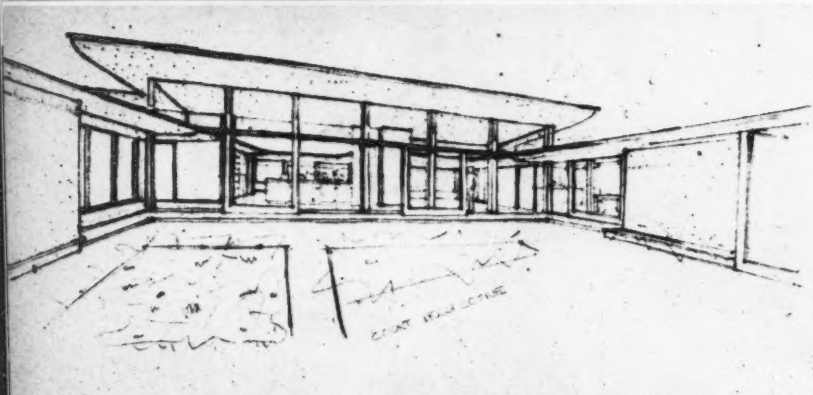
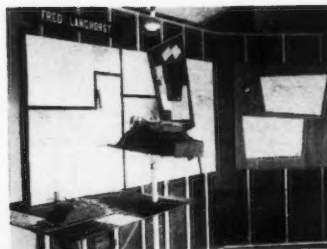


The clients were a school teacher, his wife, mother, daughter nine, son four, whose approach to the design of their house was straight-forward and enthusiastic. Their lot was located on a gentle south slope with a distant view of industrial San Rafael and Tamalpais. Their requirements were a simple house, easy to run, with generous space for children's play. Everything was fine to this point except that no one could get any lumber. Fortunately a friend who was thinning out a stand of northern white cedar offered the client the young trees for the cutting and hauling. This required a special design of an appropriate structural system.





FRED LANGHORST



THE CLIENTS

Mr. and Mrs. Henry F. Swift and their son, Ward Swift, are literal-minded and most appreciative of advanced ideas in the fields of art as well as architecture.

Florence Swift is a painter and sculptor. Her facility in, and understanding of abstract design make her an excellent critic of architecture.

Henry Swift is a photographer by avocation. In this often purely representational medium he has succeeded in capturing abstraction beyond the merely literal. Having built several houses before, he is well acquainted with the problems of construction and design. Ward Swift, now at the University of California, enjoys shop work at various hobbies. During the next few years, space for entertainment will be important to him. Later, years after he has left home, his room will be a guest room.

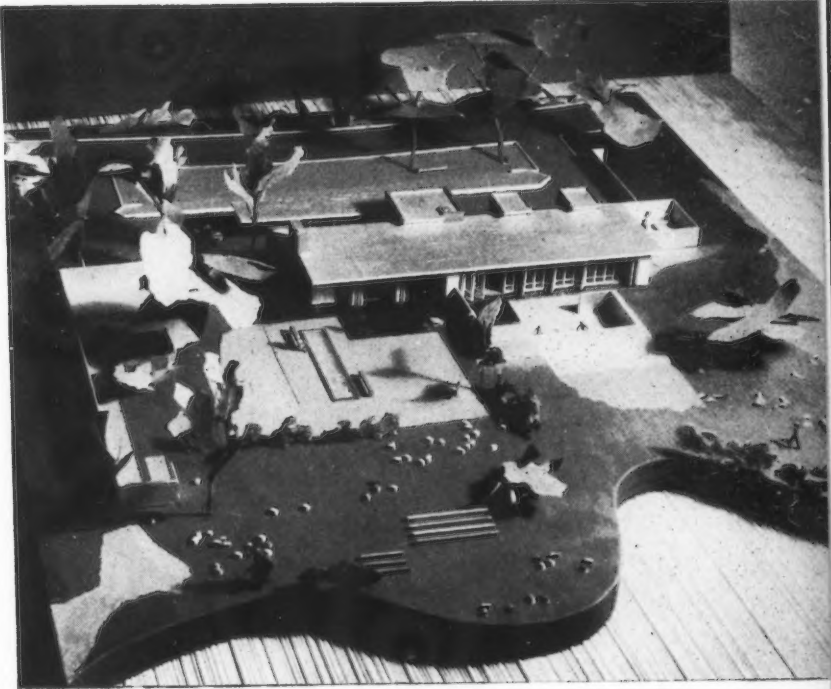
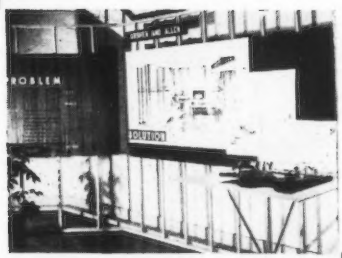
THE SITE

Near the Claremont Hotel in Berkeley, south of Tunnel Road, the site rises steeply almost 45 feet to a level area which commands a beautiful view of the hills to the east as well as the more common view of the bay to the north, west and south. This level area extends about 100 feet (of the 200-foot road depth) and then drops almost 30 feet to Oak Ridge Road. The last eight feet of this drop form an almost vertical rock bank.

With major view contending with the most difficult sun condition—the penetrating late afternoon glare—all schemes provided a six-foot overhang kept as low as vision to the horizon from all parts of the house permits.

Review of the retaining wall heights to create the garage in the bank showed a tremendous quantity of steel would be required. Our engineer, Isadore Thompson, previously had suggested a drive-up part way on the site, which solution had been side-tracked due to steep grades and sharp turns necessary. However, in view of the saving of steps up to the house from the car and the possibility of combining garage and house walls, it seemed worth the difficulty presented by the driveway. The final level of the garage was determined by the maximum of 25 per cent grade for the driveway. Thus a third space resulted between garage, ceiling, and house floor level. It was too bad that this couldn't be slightly increased and used for a bedroom floor level, but with sewer connection on the opposite side of the hill, steep and costly trenching would have been required.

ST ANSHEN AND ALLEN



THE PROBLEM

LAND

Sensible clients ask architect to advise on purchase of land.

FAMILY

Harry and Ivy Schruppf, and three children.

PROGRAM

Architect and the Schrupfs decide the best house will have living room arranged so that children's garden can be used for piano concerts.

Kitchen utility arranged so that Ivy can see indoor playroom and outdoor playroom for children.

Bedrooms small for each child.

Dressing room and master bedroom.

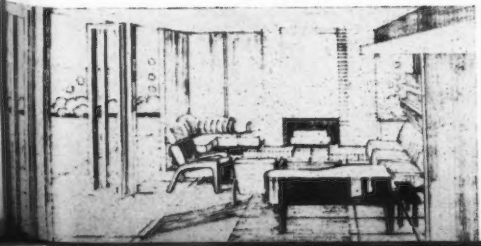
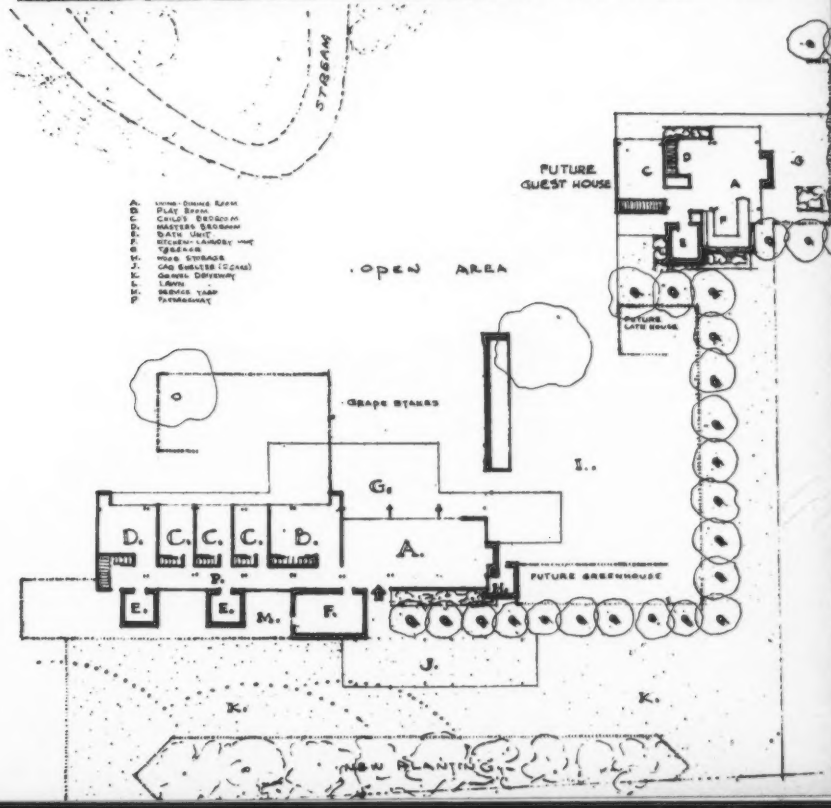
Baths, storage.

FUTURE

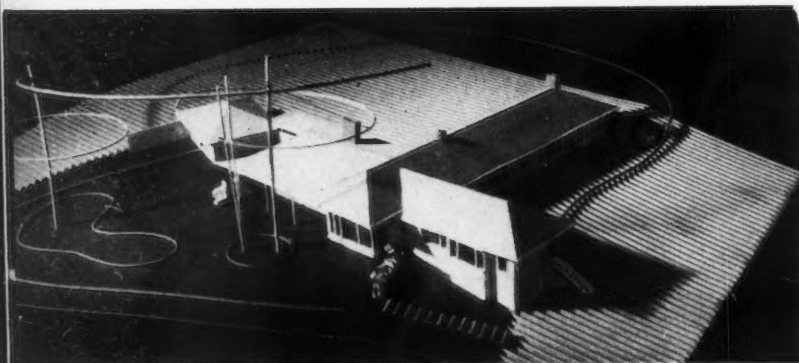
Guest house

Lath house

Green house



1. First scheme roughly sketched by the architect in a pocket notebook after the client had outlined the program (his requirements).
2. First and second floor plans of the original two story scheme. Integrated with the living room is an outdoor living area which was written in the final plan. Second floor. Main bedrooms have the view. Balconies shield first floor living area from summer sun.



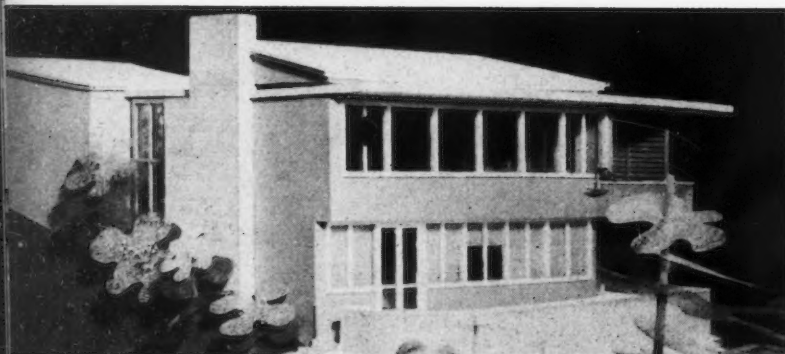
This is the story of an architect's attempt to solve the specific problems of a specific client, on a typical Berkeley lot with a sweeping panoramic view of San Francisco Bay. It is also the sad story of the architect's attempt to reconcile the rising costs of building with the client's static resources. The requirements, as set down by the clients, included:

a. A two-car garage; b. generous living-dining space with fireplace, large glass areas, built-in sets, book shelves and radio; c. a servantless kitchen with a breakfast alcove; d. two bedrooms and bath; e. a hobby-guest room with numerous special features such as a built-in desk, flower sink, and cupboards; f. a downstairs toilet and shower; g. a dark room; h. laundry and utility room; i. outdoor living space.

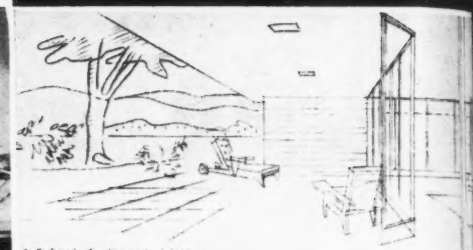
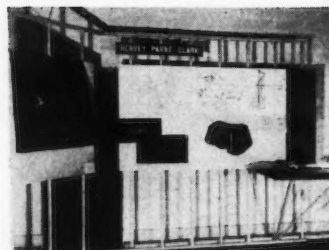
The architect's attempt was to relate properly these elements to each other, to the sloping site, to the sun and view, and to the relentless north-west wind.

A contour map showed the slope to be steeper than the architect's estimate had indicated. An attempt, therefore, was made to incorporate the few changes which the client had requested and to evolve a design which would effect economies by taking fuller advantage of the usable space in the lower story which the slope made available. Even with these economies, however, the house remained too expensive. In the third attempt, in an exchange of gains and losses, the house evolved to everyone's satisfaction. Its privacy from an inevitable neighbor was assured by a screen of large-scale louvres which admit sun while shutting out view.

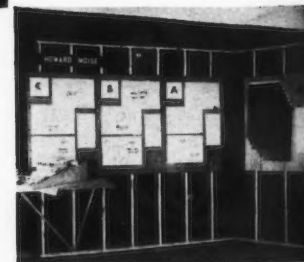
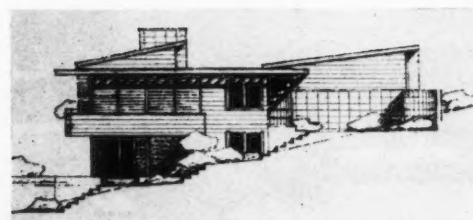
The east patio, protected from the wind and from the eyes of passers-by by a wall, has been retained, as also has the undercover access from the garage by both front and kitchen doors.



HERVEY PARKE CLARK



HOWARD MOISE



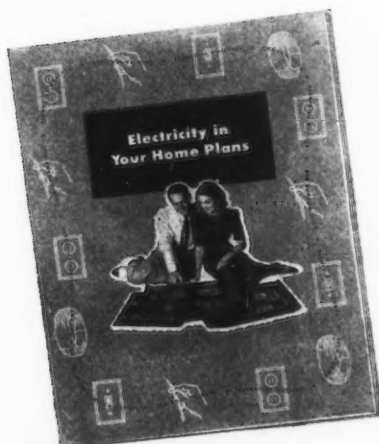
Editor's note: The San Francisco showing of this material at the Gump Galleries included sections by Francis Ellsworth Lloyd and Mario Corbett. Unfortunately Mr. Lloyd's material was not available for presentation here. The house by Mario Corbett was shown in the May issue of Arts & Architecture.

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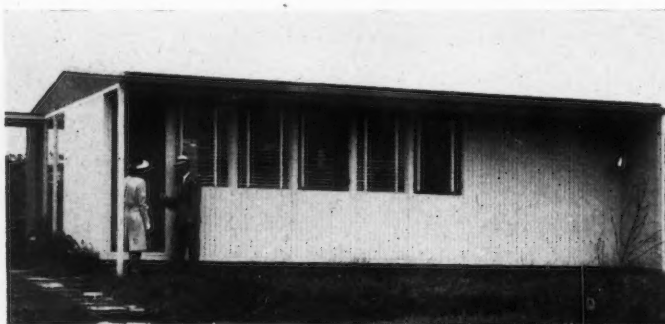
• Examination of wartime building techniques and materials already has placed countless new ideas applicable to peacetime construction before architects and builders. Last month Lincoln Houses Corporation's president, C. C. Lincoln, Jr., announced that a panel made of paper and aluminum "makes possible a livable, attractive home for the equivalent of a year's salary."

The Lincoln panel will be available in quantity by early 1947. It will be sold for use only in basic Lincoln House plans: two-bedroom, \$3500 to \$4000; three-bedroom, \$4500. Later the panels may be used for many architectural forms.

The panel filler is made of a heavy paper shaped into cells like those of a folding Christmas bell. This core is expanded and impregnated with a phenolic resin. Then it is sealed between facing sheets of aluminum with an inserted vapor barrier. Results: light weight panels can carry the load capacity of a one-foot thick brick wall; an entire structural plastic house weighs one ton compared to 40 for a conventional house of equal size; roof panels can withstand a uniformly distributed force up to 125 pounds per square foot; wall panels will resist windloads up to 150 miles an hour. Tests have shown that no moisture collects in the panels, eliminating condensation in the interior cells. The material is impervious to dry rot, termites and other destructive factors.

Wall panels are joined together with metal self-tapping screws. The adhesive quality of the resin treated filler makes the screws unnecessary once the junction has been made. They may be removed, leaving a single unit. Lincoln made radar housings for aircraft during the war and developed the paper-aluminum plastic in experimenting with materials suitably light and strong for these domes.

• Another minimum house, designed for the General Panel Corporation by Konrad Wachsmann and Dr. Walter Gropius, goes into mass production in California next January. The corporation intends to produce 10,000 of the pre-fabricated houses of interlocking panels during 1947. The former Lockheed aircraft factory was purchased from War Assets Administration for manufacture of the houses. General Panel's house will sell for \$4500. The two-bedroom unit



comes equipped with plumbing, bathroom and kitchen fixtures, water heater, and floor furnace. Over all dimensions of the house are 30 feet by 26 feet 8 inches.

The panels are made up of a frame with plywood skin on one or both sides and inside packing of rock wool insulation. Locking devices are inserted in each panel. Plumbing and electrical wiring and fixtures are also built into panels at the factory. Every panel is 3 feet 4 inches by 10 feet. Except for panels constructed as roof braces and air ducts, all are interchangeable. They may be ordered with or without electric wiring, wall, floor, or ceiling outlets for electrical fixtures, any type of window, any size within the 3-foot 4-inch unit or multiple. Any architect's plans may be converted to the General Panel building medium as long as it permits proportion breakdowns to the corporation's module.

• Specifications and use of metal lath for plastering jobs in all types of construction are described in the 1946 *Metal Lath Specifications*, published by the Metal Lath Manufacturers Association, Engineers Building, Cleveland 14, Ohio. The booklet lists types and weights,

spacing of supports, loading tables, and uses of metal lath with wood, concrete, masonry, and steel.

• The Federal Public Housing Authority has summarized 10 years of experience in planning and building low rent housing developments with a book, *Public Housing Design*, released last month. In the introduction Philip M. Klutznick, former Federal Public Housing Commissioner, wrote: "The past decade has seen a trend toward community developments as distinguished from haphazard, scattered lot or subdivision building. More and more it is becoming evident that the well planned and executed community development is both a good business risk and a desirable place to live. In such a situation we deem it our obligation to share with local housing authorities, private builders, architects, engineers, mortgage lenders, and the whole fraternity of personalities who encompass the residential building complex our experiences both good and bad in a decade of public housing endeavor." The 300-page book covers the development of a project from preliminary surveys through planning, construction, and final landscaping around the new homes.

• Therm-O-Tile, an underground pipe line conduit, is described along with specification data and installation examples in a booklet issued by the manufacturers, H. W. Porter & Company, Incorporated, 818-S Frelinghuysen Avenue, Newark, New Jersey. Therm-O-Tile allows insulation of pipes to be surrounded by air instead of damp earth. One type can be used submerged in mud or water without admitting moisture.

• Easier shipment and faster identification of Marsh Wall Products' mouldings have been accomplished with a new packaging tube. The tube contains 24 pieces of mouldings, either eight or 12 feet in length. Length, number, size, style, and shape of mouldings are stamped on a round identification label at the end of each tube.

appliances and accessories

• Henry J. Kaiser's shift from wartime to peacetime products has produced an aluminum dishwasher to retail for less than \$100. It was described in a press release from the Bristol, Pennsylvania, plant of Kaiser Fleetwings, Incorporated, as "jet propelled." The dishwasher will be sold by Kaiser-Fraser automobile dealers and deliveries are now being made.

• KoolVent umbrellas of aluminum strips are now in production by Kool-Vent Metal Awning Corporation of America, Pittsburgh, Pennsylvania. Based on the same principle on which KoolVent aluminum awning were developed, the umbrellas are made up of overlapping metal strips that admit air and indirect light to the shaded area. The umbrella is mounted on a steel shaft with a ball and socket at the top for adjustment.

• Magnesium is new being used in ladders, cutting their weight at least in half and making them weatherproof. White Aircraft Corporation of Palmer, Massachusetts, manufactures an eight-foot, welded magnesium ladder weighing five and a half pounds and a 24-foot extension ladder weighing 31 pounds.

• Lyon Metal Products, Incorporated, of Aurora, Illinois, has announced a new line of filing cabinets in both suspension and non-suspension types. Features include ball bearing drawer glides; double stops, one set in drawer and one set in carrier, to prevent drawers from being pulled out and dropped accidentally; a three-eighths-inch pitch at rear to keep drawers closed; rounded corners on drawer fronts to reduce danger of injury.

• Full of fun and merchandising, Gunn-Furniture Company of Grand Rapids has put on exhibit in Chicago an "executive desk" that opens up into something approaching a bachelor apartment. Fairly formidable looking closed (white oak with heavy brass fittings), the desk hides until the correct handle is pulled: fluorescent lights, two electric clocks, a six-tube radio, a 12-station intercommunication unit, a recessed twin pen set, electric razor with door mirror, pull-out telephone slide, push-in cigaret lighter, electric dictating machine, electric refrigerator of stainless steel and lucite, mixing bar, safe, supplementary electric outlet, and even several drawers. Promotional stories on the desk said discreetly it was priced "well into four figures."

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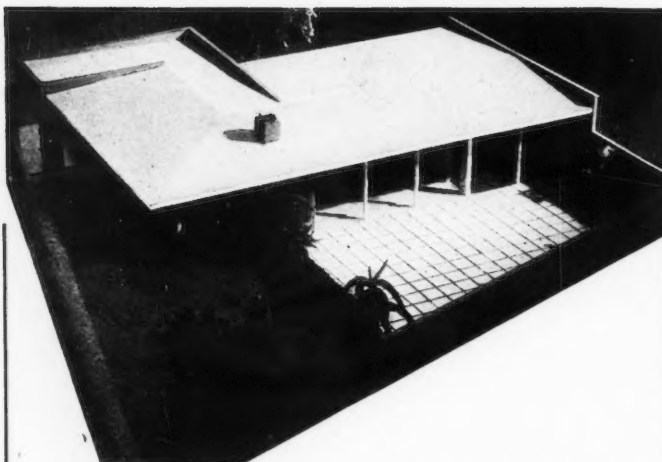
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PICASSO

continued from page 34

It may perhaps be argued, furthermore, that there was a vast appetite on the part of the public for the mediocre in art. Anything that is unfamiliar, that asks of the observer a reappraisal of values, that requires active rather than passive participation, is anathema. Yet this spiritual laziness often exerts far more energy in maintaining its defences than would be needed to investigate the validity of new ideas in art.

A little story illustrating this lethargy furnished Picasso with an opportunity for one of his quick and witty thrusts. A conservative minded editor, visiting Pierre Loeb's studio, remarked: "I think modern painters go too far—they exaggerate too much. Just today I saw a simple outline drawing signed by Matisse and for this people pay exorbitant prices. That is going too far." Picasso, who had been sitting by, reading, calmly replied that for Matisse to achieve that single line took fifty years of concentrated study and hard work. The editor, at once sensing his disadvantage, tried to retreat by saying hastily: "Oh, I know little about art, I am a peasant." "Oh," Picasso shot back, "so you're a peasant. Let's talk your language! Have you got eggs? Have you got butter?"

Among the anti-Picasso demonstrators were also to be found the dissenters who had formed a cultural opposition through political indoctrination, and beyond these were the ever-present esthetic reactionaries, those cultural Pharisees who, living solely in the past, pass judgment upon the new values of contemporary art through the obsolescence of their own viewpoints. Even some of the hitherto ardent supporters of Picasso found this new phase difficult to accept upon first viewing.

The general effect of this exhibition was as hysterical as had been the New York showing 31 years earlier of the cubist pictures of Picasso, together with other vanguard art, at the Armory Show. Everyone interested in progressive ideas in art is familiar with the inevitable adverse criticism and lack of understanding that accompany the first opening of new paths. The attacks upon the impressionists are a familiar part of art history, and even further in the past one finds these manifestations of resistance wherever there was a radical departure from the well-worn, familiar directions. Not more than 50 years ago and over 200 years after they were painted, El Greco's long neglected pictures met with the following comment of unknown origin: "Through heavy nightmares he seems to guide his brush, revealing the twisted incubus of his heated brain."¹ This is the typical reaction of unadaptive persons young or old, unable, or unwilling to abandon their visual and emotional conditioning. On the other hand, it augurs well for the vitality and creative progress of an artist, if, after having shaken to the core the smug Philistines of 1913 in America, he can, by later phases, arouse reaction as late as 1944 in France, the birthplace of modern art.

Apart from single examples of Picasso's late work, shown in various exhibits—in most instances paintings which he had donated to raise money for relief purposes—his first one-man show in a gallery was held at Galerie Louis Carre in June, 1945.² Resentment of Picasso's political affiliations was expressed by some of the potential purchasers—an objection related in no way to art appreciation.

Late in December 1945 an exhibition that was to prove even a greater storm center than the Salon d'Automne show opened at the Victoria and Albert Museum in London. Entitled *Picasso-Matisse*, it included 25 examples by Picasso (1939-45) and 30 by Matisse (1896-1944), and was arranged by L'Association Francaise d'Action Artistique and the British Council, two official government groups invested with the task of establishing a cultural exchange between France and England. Government sponsored, the exhibition attracted a full cross-section of the public. That official sponsorship should be given to such revolutionary forms of art was almost unheard of, and the selection of paintings, involving as it did progressive standards of taste, inevitably provoked a controversy in England.

The Matisse paintings were to some degree retrospective, including many handsome works, but the Picasso paintings proved to be the magnet that drew the throngs. Dating from his most fierce and embattled phase, 1939 to 1945, they provoked vehement attack. British response, typically more restrained than the French, took a

¹Such a comment, if made today, might, in the light of discoveries in psychology, the unconscious mind and automatism, easily be construed as a sympathetic understanding of the functions of the unconscious in the creative process.

²At the time of writing, the second annual exhibition of the paintings of Picasso opens at this gallery.

form quite different from the physical manifestations of Gallic protest. Apart from the soapbox outburst of one woman, who suddenly addressed the gallery visitors with a heated speech, there was no specific demonstration. Still, the cumulative effect of opinions was tantamount to a mass demonstration.

The newspapers and magazine reviews aided considerably in sustaining the charged atmosphere of the controversy. These gave large and continued space to the exhibit, airing the usual dogmatic, reactionary points of view, but publishing also many intelligent and literate reviews, while devoting, as well, much space to reproduction. The impassioned exchanges of opinion that took place freely and openly before the pictures formed the basis of colorful news articles by roving reporters and revealed the points of view of persons of all tastes and degrees of knowledge-ability. Even the comments of children were printed. Numerous letters to the papers supplemented the serious and logical reviews as well as the derisive and emotional ones. It is clearly indicative of general lay interest that the majority of the students visiting the exhibit in England were favorably inclined; in France they were hostile and reactionary. In spite of many letter writers who urged that the show be closed, attendance was so large and interest so great that the exhibit, originally scheduled to run from December fifth to twenty-ninth, was extended to January fifteenth, 1946. Not since the post-impressionist show arranged by Roger Fry in 1910 had there been an exhibition so disturbing yet healthily stimulating to the public.

The vital issues included esthetics, ideologies, and education. There was the usual bigoted attitude toward genuinely creative art. Some artists shared this view, either from esthetic obtuseness or from a need to protect their commercial security by rejecting anything outside the limited scope of their own personal methods. These called the exhibit rubbish, said the pictures had been painted as a hoax, or made aggressive demands to have them explained, with apparently no attempt to understand. Not the least of the offenders were, as among the French, those who found it degenerate because, they said, it reflected degenerate times. Subjecting themselves most severely to ridicule were those protesting on the basis of the alleged corruptive influence of Picasso's painting upon the young. Little or none of the adverse criticism was stirred, as it was in France, by the political issue of Picasso's recent entrance into the Communist party. On the other side, there was much thoughtful evaluation of Picasso's work. The public was asked to approach it with a receptive mind, free from prejudice and, as far as possible, from the limiting preconceptions of antithetic visual experience. It was presented for what, after more than 35 years, it still is: the vanguard of ideas in contemporary art. The position of the artist as creator of new worlds was stressed, as well as the fact that reality is better understood when pointed up by the penetrating perception of the creative artist. There was special and repeated emphasis on Picasso's work from the standpoint of its emotional content and the spiritual energy and forcefulness that had gone into its making, and on the characteristic and traditional Spanish violence with which he had been expressing his humanely grounded fury over the cruelties of a world at war. From the plastic approach, the points were reiterated that the double-eyed profile in Picasso's paintings derived from medieval Catalanian wall paintings, and that some of his images were inspired by Spanish Renaissance polychrome statues of Christ, strong arguments in a tradition-revering England.

To establish precedent, the controversy over the showing of Cezanne and the post-impressionists in 1910 was referred to, with the comment that the writers of the most violent diatribes against that exhibit were today lost in obscurity, while the paintings themselves lived on as masterpieces.

Although the ridiculed post-impressionist has been acclaimed a master in the passing years, it does not necessarily follow that a ridiculed artist of a later date need also eventually be acclaimed. But time is unquestionably important in conditioning one's acceptance of revolutionary art forms. *Guernica*, for example (though not in the exhibition) was referred to by most reviewers as a masterpiece, though when shown for the first time at Burlington House only seven years before, in 1938, many of the same writers had roundly condemned it.

A little later, back across the Channel, the same type of argument formed the introduction to the second of Abbe Morel's lectures on Picasso given at the Sorbonne. Held on February 15, 1946, a

continued on page 56

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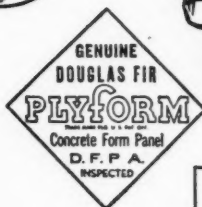
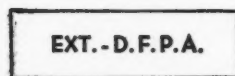
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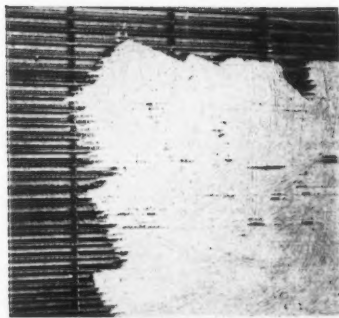
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• Above: The scratch coat is forced through Milcor Metal Lath so that it is keyed on both sides of the steel reinforcing.

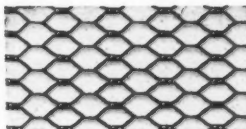
• Below: Note how the back surface of plaster on Milcor Metal Lath becomes permanently "clamped" to the steel.



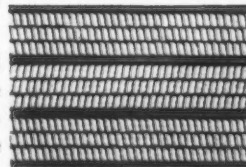
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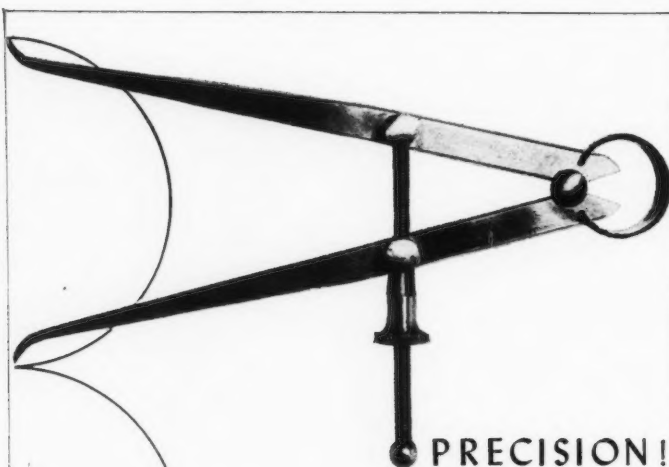
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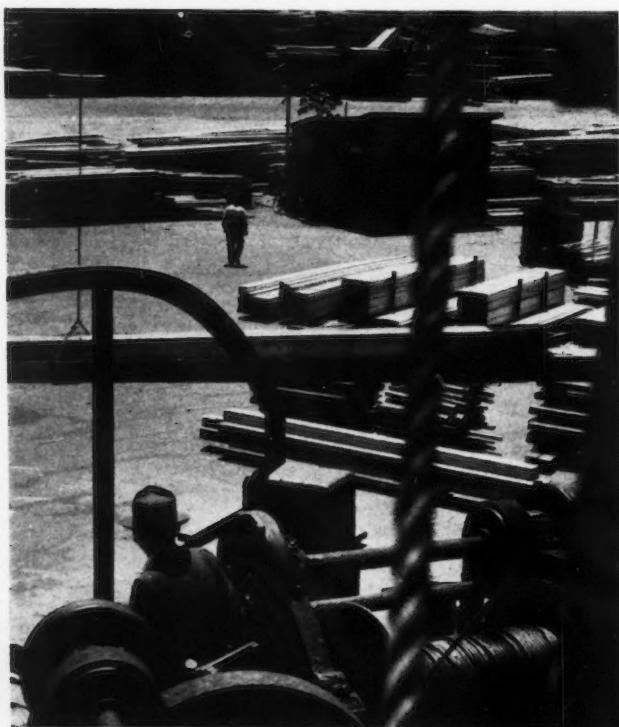
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PICASSO

continued from page 53

month after the closing of the London show, it was a repeat performance of a lecture that had been delivered shortly before, and was planned to accommodate the large overflow which failed to gain admission at the first. However, getting in was quite as great a task at the second, for although the hall holds some 3000 people, every tribunal was crowded with standees. The priest, a great admirer of the work of Picasso, began by recalling that Ingres, Delacroix, Courbet, Corot, Cezanne, and Van Gogh all had been severely criticized and misunderstood during their lifetime. He quoted from writing of the period to prove the point, and then used this to impugn those who today so reject Picasso's paintings.

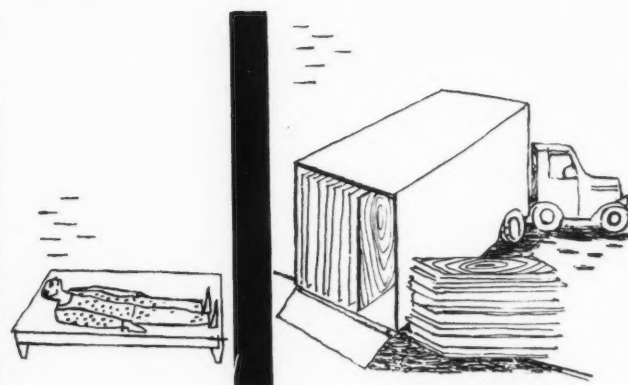
The Abbe continued his lecture with a series of slides of various periods. A simple outline drawing of a boy's head of the *Blue Period* was greeted by the most prolonged applause of the whole lecture. This indicated that even in Paris this early period, not Picasso's most profound, is, because of its ready intelligibility, still the most popular. Yet this very popularity has been precipitated in no small way by the importance of his succeeding, and difficult, work.

When a 1907 masklike head of his Negroid Period was shown, the audience broke out in derision. As observed, the most controversial reactions are produced by Picasso's inventions based upon the human form, which seem to antagonize public sentiment to a far greater degree than his equally abstract and reconstructed imagery of still life, landscape, or animals. An African wood sculpture next appeared on the screen, whereupon a large part of the audience, believing it to be another work by Picasso, again voiced disapproval. When the abbe cleared up the point, quiet was quickly, almost shamefacedly restored.

Two hours of lecture was continually interrupted by derisive comment from the audience. As at the Salon, the majority of the lecture audience came—and paid the price of admission—not for enlightenment, but for the personal purpose of giving vent to their own heated antagonisms.

Not that the lecturer was subjected only to caustic heckling. Some interruptions were rather more humorous. Near the conclusion of the talk a series of recent drawings were shown giving variations

continued on page 60



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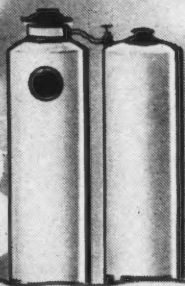
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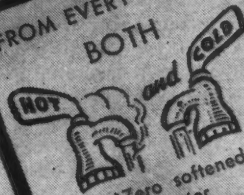
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TABLEWARE

continued from page 40

American fine china." But we are ready for a comprehensive and critical approach to the whole problem with the purpose of determining for a potentially wide market (1) the most convenient and satisfying forms and (2) the most pleasing and durable materials. The history of table service has gone from the extreme of a single pottage bowl in the middle of the table to an elaborate etiquette demanding a different dish for each separate kind of food. Even the ordinary well-set table is needlessly overloaded and confused, mainly because of the number of dishes made for limited specialized use and the number of different and sometimes discordant shapes. If all the dinnerware ever produced were analyzed, we would find that there were only two basic open food containers: the plate and the bowl. All other containers are variations of these—often meaningless variations in form when a simple variation in size would serve the purpose.

Economy of production and shipping for the manufacturer, uncomplicated stock maintenance for the merchandiser, and simplified serving, dish-washing, and storage for the user are practical bases for the premise that tableware should be made up of as few forms as will meet the need. It is the problem of the designer to make these forms as significant and harmonious as possible.

Each form must exist as a thing in itself, a sculptured *functional abstract*, valid because evolved through complete understanding of the materials used and the manufacturing processes involved. Any time-conscious, style-conscious consideration of "traditional" versus "modern" forms is irrelevant. Any lack of eagerness to investigate new materials and new processes is shortsighted.

Although glazed ceramic is the age-honored material, still less expensive for mass production and more satisfactory for use, than wood, glass, or metal, there are definite objections to it. An originally clean cut form is often sadly tried by the exigencies of manufacture. Low-fire ware has to be thick and heavy to be at all durable. High-fire ware can be delicate; but low or high fired, it is frangible: it cracks, chips, breaks. And it all clatters. Recently, the laboratory of a war industry reported a new ceramic, developed for war aircraft parts subject to great heat and so tough that it can withstand pound-

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ing with a hammer. This improvement, at least, is encouraging news to the ceramic manufacturers who are becoming aware of the competition a stronger textured and convincingly weighted plastic would give in the tableware market. The ideal material—yet to be developed—would be easily processed, medium weighted, rich textured, integrally colored, impenetrable, sound absorbent, resistant to extremes of heat and cold, and durable enough to withstand all ordinary hazards.

The dishes shown are samples from an experimental tableware set made up of three basic forms all developed from a controlling ellipse. The three forms: a shallow plate, a deep bowl, and an intermediate bowl—each in varying size—are considered adequate for all needs, including serving dishes and mixing bowls. Cups and creamer are made from the four-inch deep bowl. Handles are an extension of, rather than an addition to, the basic form. Indentation for cups and arbitrary divisions on the plates are avoided as unnecessary specialization which limits the versatility of use. Flanges on plates and bowls are eliminated because they increase the size of the container without increasing the containing space.

An ellipse was chosen as the controlling line for two reasons. The bowl forms can thereby be deep and still open, and the plate allows for off-center placement of a cup or small bowl with adequate room left for other food such as bread or cake. Although the circular plate has some advantages from the standpoint of manufacture, modern processes are not dependent on the potter's wheel, and the ellipse has compensating advantages from the standpoint of use. The material specified is a high-fire ceramic, preferably an integrally colored ceramic so resistant to penetration by water, oils, and acids that the need for the usual veneer of glaze is eliminated. The texture is that of polished sea stones.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF ARTS AND ARCHITECTURE, published monthly at Los Angeles 5, California, for October 1, 1946.

State of California, County of Los Angeles—

Before me, a notary public, in and for the State and county aforesaid, personally appeared John D. Entenza, who, having been duly sworn according to law, deposes and says that he is the editor of the Arts and Architecture and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

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JOHN D. ENTENZA, Editor.

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PICASSO

continued from page 56

on the taurine form. The series began with a robust, full-bodied bull which, through the simplification of line and form, gradually became a mere skeletal outline. When the final one was projected—the steer's head was now reduced almost to a pin point—a brief lull ensued during which a burly voice from the balcony remarked pithily: "Now I know why there's a meat shortage!"

In a similar vein, a cartoon recently appeared in the Paris press lampooning Picasso. Placed next to a reproduction of a Minotaur by Picasso, the cartoon showed a bull asking the concierge to see Picasso. "It's personal," he added.

Countering the shallow diatribes is the genuine appreciation of the poets, writers, artists, collectors, and others, who wherever possible give moral and spiritual support to the painter. It is, nevertheless, evident from his life-long work that Picasso's real spiritual sustenance comes from within himself, from the drive that has made possible the almost incredible volume and variety of work he has accomplished.

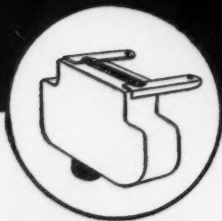
Picasso epitomizes in his own person the tyrannous urge of our time to create in other than materialistic, "practical," forms. Through him, this urge—still triumphant—comes back to numbers of other artists, giving them new conviction and the nourishing ideas from which to grow. The many brilliant artists living today work the more spiritedly because he constantly discovers and lays bare the real spiritual issues of our time. Distortion and angularity, so characteristic of his paintings, far from wilful, are the inevitable expression of the reaction of a powerful, clear-seeing, fearless personality to the scientific and esthetic character and the philosophic meaning implicit in life today. Surcharging and clearing the cultural atmosphere, his revolutionary achievements become the outward manifestations of a powerful force incalculable in its effect upon the vitality of art as well as upon the general awareness of it in our day. For Picasso has electrified not only his immediate environment, but the cultural centers of the world with a dynamic, revitalizing energy and a passionate contemporaneity of vision. Coming from the true inwardness of his nature, these are, in their sum, fecundating forces that, on their outer fringes of influence, have become so universal as at times no longer to be even associated with his personality or his name.

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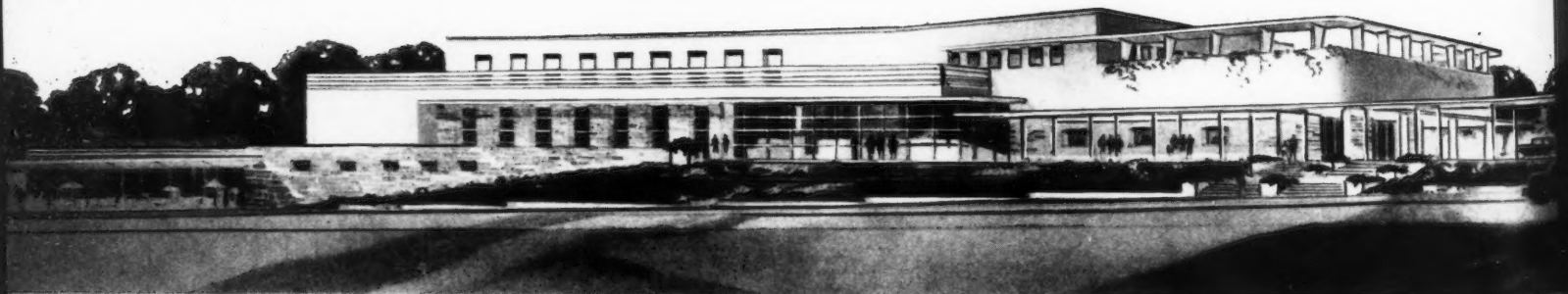
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